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SCULPTURAL ART OF HAMP



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By

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FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

UNDER THE GUIDANCE OF

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1991

S/O

CERTIFICATE

This is to certify that the research work for the Ph.D., thesis entitled SCULPTURAL ART OF HAMPI was carried out by Sh. K.M.Suresh, in the Department of History, Utkal University, Vani Vihar, Bhubaneshwar, under my guidance.

I further certify that this work embodies the results of his original investigation and studies and that it has not been published anywhere or submitted for any other degree.



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This thesis or part thereof has not been submitted to any University or for any other purpose so far.


(K.M.SURESH) 14/11/91

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CONTENTS

1. INTRODUCTION	1
i) SITE AND ITS ENVIRONMENTS	5
a) Anegundi	5
b) Kamalapur	6
c) Kadiramapura	6
d) Malapana Gudi	7
e) Anantasayana Gudi	8
f) Nagenahalli	8
g) Hospet	9
ii) SOURCES	11
a) Traditional	11
b) Literary	12
c) Epigraphical Evidences	14
d) Exploratory	18
e) Foreign Travellers Accounts	19
2. HISTORICAL PERSPECTIVES	27
3. ART TRADITIONS PRIOR TO VIJAYANAGARA	66
4. SCULPTURAL ART DURING VIJAYANAGARA PERIOD	72
i) SAIVA ART	82
a) Linga	87
b) Saumya Murti of Siva	93
c) Raudra Murti of Siva	99
d) Nritya Murti of Siva	125
e) Dakshina Murti of Siva	131
f) Other Aspects of Siva	137

ii)	VAISHNAVA ART	166
	a) Stanaka Murti of Vishnu	171
	b) Asana Murti of Vishnu	173
	c) Sayana Murti of Vishnu	175
	d) Avataras of Vishnu	179
	e) Other Forms of Vishnu	250
	f) Twenty Four Forms of Vishnu	268
iii)	JAINA ART	282
iv)	MINOR DIVINITIES	293
	a) Ganesa	293
	b) Karttikeya	309
	c) Bhairava	316
	d) Hanuman	322
	e) Garuda	331
	f) Surya	338
	g) Lakshmi/Sri	347
	h) Mahisamardini	355
	i) Naga and Nagini	362
v)	DEVOTEES	379

5. CONCLUSION

Bibliography

Glossary

List of Photographs

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ABBREVIATIONS

ARSIE	Annual Report on South Indian Epigraphy
ARASI	Annual Report of the Archaeological Survey of India
DHI	Development of Hindu Iconography
EC	Epigraphia Carnataka
EHI	Elements of Hindu Iconography
EI	Epigraphia Indica
FR	Forgotten Empire
FRVH	Further Sources of Vijayanagara History
JESI	Journal of Epigraphical Society of India, Mysore
JISOA	Journal of Indian Society of Oriental Art
JUPHS	Journal of Uttar Pradesh Historical Society
MAR	Mysore Archaeology Report
MASI	Memories of Archaeological Survey of India
MER	Madras Epigraphy Report
QJMS	Quarterly Journal of Mythic Society, Bangalore
SIIG&G	South Indian Images of Gods & Goddesses
VPR	Vijayanagara Progress Report
VS&MRS	Vaishnavism, Saivism and Other Minor Religious Systems

INTRODUCTION

=====

The Sculptural Art of Hampi (Vijayanagara) covering the period from A.D. 1336 to 1565 is dealt herewith at length under divisions such as Saiva, Vaishnava, Jaina and Minor Divinities.

The Vijayanagara emperors and many of their feudatories were not only learned persons and patrons of scholars but also were tolerant in their religious outlook. That is why sculptures of different schools of thought flourished within their empire. The main influencing factor, as usual, was religion. Therefore, it is essential to specify the different religious influences which are reflected in the sculptural representations. Saivism, Vaishnavism and Jainism were the main faiths that prevailed in Hampi (Vijayanagara) and they influenced their artistic and religious activities and achievements. The rulers adopted generally an attitude of compromise and insisted on peaceful living by the various sections and this spirit paved the way to the revival of their art.

Hampi was one of the important centres of Saivism much earlier than the founding of the Vijayanagara

empire. The inscription of A.D. 1347 of Vira Marappa Vodeyar commences with the obeisance made to Virupaksha (Siva) and also to Sambhu and the Varaha avatara of Vishnu ¹. Bukka I, the other early rulers of Vijayanagara empire was also similarly tolerant and he effected a notable compromise between the Jainas and the Vaishnavas in A.D. 1368, which reveal his characteristic toleration ². A similar tendency of Harihara II can be seen in many of his epigraphs. He permitted the Jainas also to live in peace and he allowed his commander-in-chief, Iruguppa Dandanayaka, to build a Jaina temple (Basati) at Hampi ³. Emperor Krishnadevaraya, though personally was in favour of Vaishnavism, respected all other sects and religions. He lavished munificent gifts to Saiva, Vaishnava and Jaina shrines ⁴ and even took interest in Christianity ⁵.

The usurper Vira Narasimha in A.D. 1506 made gifts to the temple of god Virupaksha at Hampi as well as at Tirupati and Srirangam ⁶. In A.D. 1534, Achyutaraya, who was a Vaishnavite, gifted some land to two Vaishnava Brahmanas who recited a purana in the Vitthalaswamy temple at Hampi ⁷. He named his son as Venkatadri because he was believed to have been born by the grace of god Venkatesa of Tirupati ⁸. Sadasivaraya slowly began to lean towards

Vaishnavism, making several gifts to Vaishnava shrines and granted many villages to Ramanuja's followers ⁹.

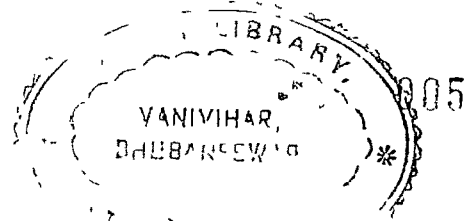
Jainism was another religion which influenced the Vijayanagara art. Jainism prevailed at Hampi and its neighbourhood from quite early times, even before the founding of the Vijayanagara kingdom. An inscription of Harihara I, refers to Candraprabha as the head priest of a Jaina Chaityalaya ¹⁰. Baicappa, minister under Bukka I, was a Jaina ¹¹ and his son Iruguppa was also a Jaina, who made a donation to a Jaina temple (Basati) near Kanchi ¹².

Devaraya I, had a Jaina queen called Bhimi Devi, a disciple of Panditacarya, a Jaina teacher. Devaraya II, was equally tolerant towards Jainism. During his time, A.D. 1431, he ordered that one kolaga of paddy on every bullock load, brought by the Settis of Basrur from other places to Barakuru be granted for the benefit of Jaina basati ¹³ of the place. During the time of Virupaksha in A.D. 1472, many nobles built the Parsvanatha Tirthankar Chaityalaya at the places like Uduvani, Denamula Sime ¹⁴. During the time of Sadasivaraya in A.D. 1545, Ramaraj, a Jaina, granted some lands to a Jaina temple ¹⁵, for the merit of his father.

'Above are only a few epigraphical evidences which show that the Vijayanagara rulers and their feudatories were greatly tolerant towards all the religions and allowed the construction of temples in the capital, Hampi-Vijayanagara and also at the other places throughout their empire.

The Vijayanagara sculptors towering the line of their rulers came to develop their own style of sculptural art which included icons or deities, Saivite, Vaishnavite and Jaina but closely following the rules laid down in the Agamas and Silpasastras.

S I T E



Hampi, now a small village is situated (Lat. 15° - $20'$ N and Long. 70° - $30'$ E) on the southern bank of the river Tungabhadra, in Hospet Taluk of Bellary District of Karnataka ¹⁶. The word Hampe or Hampi is generally held to be a later Kannada form of the ancient term Pampa. During the mediaeval period, Hampi was also known as Pampakshetra ¹⁷, Bhaskara-kshetra ¹⁸, Pampa-Tirtha ¹⁹, Virupaksha-Kshetra ²⁰, Kishkinda-Kshetra ²¹ (of the Ramayana fame), Pampa ²², and so on. References of the site in inscriptions, copper plate grants and literary works are numerous. A poetical account describes that ' its rampart was Hemakuta, its moat the auspicious Tungabhadra, its guardian the world protector Virupaksha, its ruler the great king of kings, Harahara ' ²³.

E N V I R O N S

(a) A N E G U N D I

The ancient historical town and fortress of Anegundi ²⁴, which formed the northern outpost of Vijayanagara, is situated on the northern bank of the river Tungabhadra, north-east of Hampi. According to Domingo Paes, a Portuguese chronicler who visited the city in A.D. 1520 during the time of king Krishnadevaraya, says that ' on the northern side are rocky hills, a river runs between them and on the further side is a city called Nagumdyam, that is, Anegundi ' ²⁵. The place can be reached from Talarigatta by crossing the river by means of

round basket-boats similar to croacles. The civil buildings at Anegundi include that which generally known as the 'Gagan Mahal' which may have been constructed by the descendants of the Rajas of Anegundi after the battle of Talikota, that is, Rakkasa-Tangadi.

(b) K A M A L A P U R A

The village of Kamalapura south of Hampi, was also called by this name from atleast A.D. 1531, according to an inscription engraved on a granite boulder and seen even now every near the present Archaeological Survey of India Museum building²⁶. Another inscription of the year A.D. 1541²⁷ mentions this village Kamalapura and also refers to the big tank of this village.

Kamalapura contains the remnants of an old Hindu fort with large circular bastions, one each at the four corners and another within the fort, the corner bastions have almost disappeared now. Flanking the entrance doorway of the fort are two large and fine bas reliefs of Gandabherunda, an emblem characteristic of the early Vijayanagara period²⁸. The Nagareśvara temple within the fort is noteworthy for its finely carved wooden screen. The village contains a number of small temples, many of which are in worship.

(c) K A D I R A M A P U R A

Kadiramapura, now a small village on the Hospet-Hampi road, once formed part of the metropolis of Vijayanag

Near this village are seen the remnants of a group of Muslim tombs, important among which are two structures, one with a large and square roofless building and the other with a small dome. These structures resemble the Bahmani tombs of Gulburga. On the grounds of style they may be assigned to the 14th-15th century. The absence of epigraphs, any other historical records or traditions make it difficult to give these structure a definite date. We do know that the Vijayanagara rulers had a good number of Muslims in their employ in various ranks and a portion of the city which was inhabited by the Muslims was known as the ' Moorish Quarters ' ²⁹.

(d) M A L A P A N A G U D I

This village is situated on the way to Hospet from Hampi. On the outskirts of the village, there is a large stone well on the right hand side of the road, which is known as ' Sooli Bavi ' in the local Kannada language which means a well of a dancing girl. The inscription ³⁰, available nearby states in clear terms as ' Malige-kupa-arama ', that is, ' well-cum-house with a roof '. The well is octagonal in plan and it has roofed passage all around with arched openings towards the water.

The Mallikarjuna temple in the village is under worship. The temple was either fortified or abutted some fortification lines in former days. Large round bastions are seen now along the enclosing walls of the

temple on two sides. The major portion of the extant structures appear to date from Vijayanagara days. The temple itself may perhaps have existed from earlier times as may be judged from a number of images in archaic style in this temple ³¹.

(e) A N A N T A S A Y A N A G U D I

This village is 1.6 kilometers away from Hospet and it is noted for the massive sikhara of the valuted type of a temple. According to an inscription ³², dated A.D. 1524, ' this part of the town was known as ' Sale-Tirumala-Maharayapuram '. It was apparently named after the only son of Krishnadevaraya, who died when he was a minor and without succeeding to the throne. Krishnadevaraya built the above temple for the god Anantasayana (Vishnu in reclining posture), granted a number of villages for its upkeep and appointed priests of the Vaikhanasa sect for the conduct of worship. From other epigraphs also it is clear that the temple continued to be under worship, atleast till A.D. 1549, in the time of Sadasivaraya ³³.

(f) N A G E N A H A L L I

The village Nagenahalli is situated slightly north of Ananlasayana Gudi. This village has been identified with the township known as Nagaladevipura, named after the mother of Krishnadevaraya. An inscription ³⁴, seen in the Ranganatha temple in this village states in clear terms that Ranganatha Dikshita, on Saka 1438 Dhatu,

Karteek Suddha 13 Adivara (corresponding to Sunday, November 9th, of A.D. 1516) received this village from the king Krishnadevaraya for the merit of the king's mother Nagaladevi.

Thereafter, the same Ranganatha Dikshita constructed a Siva temple and named as Nagesvara and a Vishnu temple known as Nagendra Sayana and then made some grants. This township was declared as Nagaladevi-puravemba Agrahara, that is, a township named after Nagaladevi and donated to the Brahmins with certain privileges.

(g) H O S P E T

The present town of Hospet, 13 kilometers south-west of Hampi was not only a suburb but also the entrance gate to Vijayanagara for all visitors coming from Goa and the west. The township around the present Sannakki Veerabhadraswamy temple was known as Tirumaladevi Pattana, most likely after Tirumaladevi, one of the consorts of Krishnadevaraya. In this connection an inscription ³⁵, seen very near the Assistant Commissioner's Office of Hospet, may be taken into account which mentions some grants made to the temple of Tiruvengalanatha of Tirumaladevi's town. Another inscription ³⁶ seen in the above Sannakki Veerabhadraswamy temple of Hospet, mentions some grants made by Kampadeva-arasa to the temple of Sri Gourisvara Devaru of Tirumaladevi Ammanavara Pattana, which indicates that originally this temple must have been dedicated to god Gourisvara which was the popular one with the business community.

It is interesting to note that these two inscriptions make reference to the trading communities ' Setti Pattanada Swamigalu ' of Tirumaladevi Pattana. Varadarajamma Patlana, and Krishnapura, and the inscriptions are found in Hospet even now a business place. All these inscriptions support and suggest that the present Hospet must have been a big and busy business centre in these days and earned this name to the modern township of Hospet, subsequently.

S O U R C E S

(a) T R A D I T I O N A L

The traditional names of Hampi are well known both before, after and even during the Vijayanagara days. Hampi was known as Pampa-Kshetra, Bhaskar-Kshetra, Pampa-Tirtha, Virupaksha-Mahakshetra and so on, as already detailed above.

Hampi, once forming part of the Vijayanagara city, is a hallowed resort, being surrounded by hills of Puranic fame, and situated close to the perennial water flow in the river Tungabhadra. Places like Hemakuta hill, Pampasaras where Parvati did penance to win the hands of Siva, Rishamukha-Asharama, the abode of Anjnadhri, the Ashrama of Matangarisni, and the cave dwelling of Sabari, as mentioned in the Skanda Purana and the Ramayana³⁷ and were all said to have been here and are traditionally identified by the local people even now. An inscription³⁸ seen near Hemakuta, while mentioning the consecration of Ganesa (Mahagananatha) by the minister Lakshmana or Lakkana Dandesa refers to Hampi as Pampapura and also as Pampa-Kshetra. In the neighbourhood of this Pampa-Kshetra, the Vijayanagara city was founded by the king Harihara of the Sangama dynasty, under the traditionally claimed guidance of Vidyaranya, in Salivahana Saka Year 1258, Dhātu, Vaishaka Suddha 7 Sunday, the Maghanakshatra³⁹. This date is confirmed by Virupaksha Pandita, the author of Channabasava Purana in his literary work⁴⁰ of the

16th,centuary. And the city named as Vidyanagara ⁴¹, in honour of the sage Vidyaranya who is believed to have helped them in this venture and in due course it came to be called Vijayanagara. However, the city was called by both the names simultaneously as testified by numerous inscriptions ⁴².

(b) L I T E R A R Y

Even before the founding of Vijayanagara and its empire around A.D. 1336, we get abundant literary evidences which deal with this place, Hampi and its institutions like the Virupaksha temple, Durga temple, mathas and others. A large number of such works written in Sanskrit and Kannada serve useful purposes. The most important ones of this period, 12th-13th century, are the works of writers like Harihara, Raghavanka, Kereya Padmarasa ⁴³ to mention only the important ones. All these writers mention in their works, Hampi by its name and also the main deity of the place, Virupaksha, quite frequently. Particularly Harihara mentions his patron god Pampa-Virupaksha, in various ways and in countless forms giving expression to his deep devotion which he vowed to his patron deity. One of his works 'the raksha' has 101 stanzas every one of which ends with Pampapura-darasa Virupaksha Rakshapudennam ('let god Virupaksha the Lord of Pampapura protect me'). The same Harihara mentions that his teacher was one Hampeya Mayideva. Further, he mentions two more teachers of the same institutions as Hampeya Madiraja and Hampeya Sankaradeva ⁴⁴.

Harihara was such an ardent devotee of Virupaksha of Hampi that he claimed to be the son of god Virupaksha, (Paramandandabhi Pampapuradarasa Virupaksha Sakshat-putran⁴⁵). Before finally settling at Hampi, he was employed in the court of Hoysala king Ballala II, (A.D. 1173-1220) of Dvarasamudra⁴⁶, now known as Halebid, in Hassan District of Karnataka, which he left as per the legend popularly known⁴⁷. Harihara lived a saintly life pursuing his literary activities at Hampi till his end in the early 13th century, A.D.

When we come to the Vijayanagara period, there was alround development including literature which was patronised liberally by the rulers and their officers. Madhuravijayam is an outstanding historical poem of the 14th century, written by Gangadevi, wife of Bukka I, son of Kampana. This work furnishes first hand information about the southern expedition of this Vijayanagara prince. It graphically describes the condition in the South after its conquest by the Muslims and narrates the conquest of Madura and the defeat of its Muslim rulers⁴⁸.

The Rayavachakmu of the 16th century, officers a vivid account of the campaigns of Krishnadevaraya in all colourful details. The subsequent works like Achyutabhyudayam and Varadambikaparinayam both in Sanskrit, furnish interesting details about Achyutaraya, his predecessors, his exploits and coronation⁴⁹.

Another Kannada writer Virupaksha Pandita ⁵⁰, who lived at Vijayanagara during the 16th century, completed his monumental work 'Channabasava Purana' in Kannada in A.D. 1585, 20 years after the battle of Rakkasa-Tangadi, popularly known as 'Talikota' ⁵¹. This throws good light on the political, religious, social, economical and other aspects of contemporary activities. The details mentioned here are to be regarded as those of an eye witness's account since he lived at that time, of course, some margin for poetic exaggeration is to be allowed.

(c) EPIGRAPHICAL EVIDENCES

Similarly there is abundant epigraphical material like inscriptions which deals with Hampi and erection of temples, construction of mandapas as additions to the temples, building of gopuras and consecration of images. Most of the records are related to Saiva and Vaishnava faith while few are connected with Jaina. A large number of inscriptions of Vijayanagara period are found at Hampi and in South India. At Hampi itself more than 65 inscriptions are found. These inscriptions help in dating the temples and their renovated parts and the additions. These records are engraved in different scripts and languages that is, in Kannada, Telugu and Sanskrit.

It is interesting to note that the god Virupaksha was tutelary deity of the Vijayanagara rulers and all

their copper plate records with the sign manual 'Sri Virupaksha' atleast till A.D. 1570 ⁵². Most of these records start with a mere obeisance to a deity like "Salutation to Virupaksha", "Salutation to Ganapati" and "Salutation to Virabhadra" ⁵³, "Salutation to Sri Vitthala and Sri Tiruvengalanatha" ⁵⁴, " Ganagitti Jinalaya invoke Jina" ⁵⁵ and invoke Siva ⁵⁶ and Vishnu ⁵⁷.

The earliest records of the Sangamas mentioning the construction of a Chayalyalaya for Kunthu Jinanatha by Iruguppa Dandanayaka, a general of Harihara II ⁵⁸. This significant record mentions the only known basati for Kunthinatha, the 17th Tirthankara, in South India. This basati was built by general Iruguppa, the greatest devout Jain patrons during the Vijayanagara rule. He was also associated with the ~~xxxx~~ other Jain centres like Sravana Belgola and Tiruparutti Kunaram ⁵⁹. Another record found in a ruined Jain basati behind the Elephant Stables related to the erection of the Parsvanatha basati in the Pansupari Bazaar, on the order of the King Devaraya II in A.D. 1420 ⁶⁰.

A record of Mallikarjuna's period refers to the construction of a Anjaneya (Hanuman) temple by a Sirangu, the cauri bearer of king Mallikarjuna. This temple is situated to the south of Mula Virupaksha temple, that is, Underground Siva temple at Hampi. The portrait sculptures of the king Mallikarjuna and Sirangu holding a cauri and shown in anjali posture are engraved on either side of the sanctum doorway ⁶¹.

An inscription near the main gopura of the Virupaksha temple at Hampi, refer construction of rangamandapa, gopura and renovation of Hiri gopura to commemorate the coronation of Krishnadevaraya in A.D. 1509 ⁶². The rangamandapa referred to is the present open pillared hall in front of navaranga ⁶³. It consists of thirty eight pillars all carved with figure sculptures. Another inscription of Krishnadevaraya dated A.D. 1516 found in the Balakrishna temple known as Krishnaswamy temple mentions its construction and the consecration of the image of Balakrishna by the king ⁶⁴.

Two inscriptions found in the Vitthalaswamy temple mention the construction of gopuras by the two queens of Krishnadevaraya, Chinnadevi and Tirumaladevi in A.D. 1513 ⁶⁵. Another inscription ⁶⁶ dated A.D. 1516-17, referring to the construction of a hundred pillared mandapa as an addition to the Vitthalaswamy temple.

An inscription near Lakshmi-Narasimha ⁶⁷, refers to its creation by the king Krishnadevaraya and its consecration by a priest named Arya Krishna Bhatta, in A.D. 1528. This inscription refer to the Lakshmi-Narasimha sculpture, though it is popularly known as Ugra Narasimha at Hampi. It is unfortunate that this huge sculpture was destroyed by the invading armies of the Muslims in A.D. 1565. An inscription ⁶⁸ engraved on the left side of the north gopura of the Achyutaraya temple dated A.D. 1534, mentions the consecration of

god Tiruvengalanatha by Mahamandalesvara Hiriya Tirumalaraja Vodaya. This inscription refers to the construction and the consecration of the Achyutaraya temple at Hampi.

An inscription ⁶⁹ found in the Vitthalaswamy temple refers to the construction of the images of the Alvaras including Tirukachinambi Alvar in A.D. 1534 by Gandhada TippiSETTI, during the time of Achyutaraya. He also made a grant of gold for worshipping the Alvaras. Another inscription ⁷⁰ of Achyutaraya's period, refers the construction of the temple of Ranganatha, near the Penugonda Gateway, by Timmaraja son of Hiriya Abbaraja in A.D. 1541.

An inscription ⁷¹ dated A.D. 1545 in the Uddana Virabhadra temple at Hampi, refers to the construction of the temple of Mudu Viranna by Dalavayi Jangamayya. He was a devout Virasaiva. This temple is commonly known as Uddana Virabhadra temple, after the tall Virabhadra image in the sanctum.

An inscription ⁷² dated in A.D. 1556 in the Vitthalaswamy temple complex, at Hampi, refers the construction of a shrine for Tirumangi Alvar by Mahamandalesvara Avubhalaraju.

It is a well known fact that during the Vijayanagara period, inscriptional recording gained so much momentum and popularity that there is hardly a village or town in the whole of South India which does not have an epigraphic record of this period.

(d) E X P L O R A T O R Y

Hampi and its neighbourhood which later formed Vijayanagara city had its history right from pre-historic days. The compiler of Bellary District Gazetteer wrote in 1916 '..... if legendary history and local tradition can be credited, there was a town on this site (Hampi) many centuries before the kings of Vijayanagara selected it for their capital ' ⁷³. Infact the pre-Vijayanagara history of this place played quite an influential role and paved the way for the foundation and expansion of Vijayanagara Empire.

Hampi can be said to have been important centre of religious activities during the time of Asoka ⁷⁴, though we are yet to get evidences directly bearing on this point. But the location of a series of Asokan edicts ⁷⁵, at places like Koppal, Maski, Nittur ⁷⁶, Udegolam ⁷⁷, Siddapur, Jatinga Ramesvara, Brahmagiri, Sannathi are indicative of the above, since all these places are within a radius of about a 100 kilometers with Hampi at the centre. But decidedly Hampi was a place of Buddhist activities in the 1st-2nd centuries, A.D. as testified by green lime stone architectural pieces and one fragmentary Brahmi inscription found at Hampi. All these have come to light during the excavations conducted by the Archaeological Survey of India, recently at Hampi ⁷⁸.

Next important phase in which Hampi attracted the Jainas and became a popular Jain centre commencing

from the 5th centuries A.D. The style of temple architecture of Hemakuta of Hampi generally popular with the Jains continued to be patronised upto the end of 14th century A.D. at this place ⁷⁹.

In course of the time and due to various factors, Hampi came to be a centre for the Hindus and Hinduisim, which gained prominence and dominated, ultimately resulting in the founding of the great Vijayanagara empire. And this empire proved a bull-work for Hinduisim against the then expanding religious and political authority of the Islam.

(c) FOREIGN TRAVELLERS' ACCOUNTS

Quite a good deal of historical material can be culled out from the writings of foreigners who collected information about the Vijayanagaracity from the contemporary sources or by themselves when they paid visit to it as travellers, traders or envoys and recorded their observations and experiences.

' That the eye has not seen nor the ear heard ⁸⁰ of any place resembling it upon the whole earth' wrote Abdur Razzak, the Persian Ambassador to the Vijayanagara court when he visited the city of Vijayanagara-Hampi, and stayed there from April to December, A.D. 1443, during the time of Devaraya II ⁸¹.

Another Itallian traveller, Nicolo-Dei-Conti, who visited the city of Vijayanagara-Hampi in A.D.1420-21, during the time of Devaraya I, recorded that ' the great

city of Bizenegra (Vijayanagara-Hampi) is situated near very steep mountains, the circumference of the city is sixty miles, its walls are carried upto the mountains and enclose the valleys at their foot, so that its extent is thereby increased ' 82.

The Russian traveller, Athanasius Nikitin, who visited Gulburga between A.D. 1468 and 1474, when the king Mallikarjuna was the ruler at Vijayanagara, has also left behind a vivid account of this city, although he learns of it from others. He says that ' the Vijayanagara city is surrounded by three forts and intersected by a river, bordering on the side by a dreadful jungle and on the other a dale, the town is impregnable' 83.

An Itallian traveller Varthema visited the Vijayanagara city in the year A.D. 1505 during the time of Narasimha II of Saluva dynasty. He observes, ' a very large and strongly walled city, seven miles in circumference, well sheltered by mountains, very wealthy and well equipped city situated on a beautiful site and enjoying an excellent climate ' 84.

The Portuguese were the first European colonial power to reach India, they came in A.D. 1498. Vijayanagara was the most powerful state in South India when they ~~wix~~ arrived here. Because of friendly relations between the Vijayanagara kings and the Portuguese, several travellers, traders, soldiers and envoys visited Vijayanagara. Among them were Durate Barbosa, Domingo Paes and Fernao Nuniz,

who have left behind vivid description of the city of Vijayanagara itself. These Portuguese travellers were contemporaries of Krishnadevaraya and Achyutaraya.

Durate Barbosa, who was a cousin of Magellan, the celebrated traveller, visited the city of Vijayanagara in A.D. 1514, during the time of Krishnadevaraya, the greatest ruler of the empire. He says ' it is very rich and well supplied with provisions, and is very full of cities and large township, very populous and surrounded on one side by a very good wall, on another by a river and on the other by mountains. The city is on level ground in the place very large and handsome palaces, temples, sculptures, with numerous courts..' 85.

Another Portuguese traveller Domingo Paes, who visited the Vijayanagara city in A.D. 1520, when the king Krishnadevaraya was on the throne, gives an elaborate and a vivid picture of the city. He says' Bisanaga (Hampi-Vijayanagara) is the capital of all the kingdom where the king always resides, inside the city, very beautiful rows of buildings made after their manner with flat roofs And on the pillars are other images, smaller images, yet more subordinate. Between these images and pillars run a design of foliage ' 86.

Fernao Nuniz, another Portuguese traveller, visited the Vijayanagara city between A.D. 1535 and 1537, when the king Achyutaraya was ruling the Vijayanagara empire. His chronicle is more historical than descriptive

of the empire or its capital. He laboured together full history of Vijayanagara empire right from the days of its foundation by Harihara and his brothers. He says, ' it was the best provided city in the world ' 87.

Ceasaro Fedric from Italy visited the Vijayanagara city (Hampi) immediately after the battle of Talikota, (Rakkasa-Tangadi), says when the destruction, ' never before heard in the History, wrought by the victorious Bahamani armies on the Vijayanagara city was still visible. The cruel destiny which brought complete disaster to the city at the ruthless and destructive hands of the Bahmani armies, after their victory over the Vijayanagar, on the fateful battle field of Talikota in A.D. 1565 for a space of five months..... they (victorious Bahmani armies) carried on day after day their work of destruction. Never perhaps in the history of the world has such a havoc been brought and wrought so suddenly on so spendid a city, teaming with a wealthy and industrious population in the full plentitude of prosperity on one day and on the next seized, pillaged and reduced to ruins amid scenes of savage massacre and horros beggaring description ' 88. Further he relates ' the city of Bazenagar (Vijayanagara-Hampi) is not altogether destroyed, yet the houses stand still but empty and there is dwelling in them nothing, as is reported ' 89.

This misfortune continued, even after the departure of the Bahmani armies, at the hands of the local thieves, robbers, tribals and marauders who prayed upon.

Soon Vijayanagara-Hampi became a mass of ruins and it

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H I S T O R I C A L P E R S P E C T I V E

The foundation of the Vijayanagara empire in the 14th century, was an epoch making event, not only in the history of Karnataka, but also of the whole of South India. The supremacy of the Hoysalas had been eclipsed by the invasions of the Sultans of Delhi. In A.D. 1342, the last representative of the Hoysalas, the son of Ballala III, died and their political power practically disappeared. By then the new state of Vijayanagara had already come into being as a recognised force. It did not take long for the declaration of independent state by Harihara, one of the five sons of Sangama, after whom the first dynasty of Vijayanagara came to be known. The other brothers who played important role in the establishment of the new kingdom were Bukka, Kampanna, Marappa, and Muddappa. However, as the records speak, only the first two were actively associated with that great event. Regarding the nationality, original home and early affiliations of these brothers who founded this new kingdom, conflicting views are held by different authors. P.B. Desai, discusses in length and comes to the conclusion that ' they were originally from the Karnataka region and they were under the Hoysalas and their homeland was Hampi region ' ¹.

The creation of the Vijayanagara empire reveals that its founders were inspired by patriotic ideals, embodied with the spirit of freedom and determination to

sacrifice anything on that account. These ideals meant protection of the people from the alien rule, preservation of their social and religious organisations and institutions, and promoting traditional learning, literature and arts. The history of this empire, particularly the constructive works of its rulers, stands as an eloquent testimony to the fact that their aspirations and ideals were translated into actions of best and of long consequences. These principles expressed themselves in a variety of forms. One such example can be seen in their sign-manual ' Sri-Virupaksha ' inscribed in Kannada characters at the end of their copper-plate documents which manifests their firm faith in Virupaksha-Siva, the centuries old presiding deity of Hampi. In doing so further, they considered themselves as only the agents of their patron god Virupaksha of Hampi. It is of interest to note that for the first time in the history of this country, the kings ruled the kingdom in the name of their patron god which in its own way helped the founders in consolidating their power and extending the boundaries of their newly formed kingdom.

The boar crest which was their insignia can be said to indicate their achievement in establishing orderly government by eradicated the chaotic conditions. This crest had been adopted by the early Chalukyas whose example they followed. They assumed the meaningful title like ' Purva-Paschima-Dakshina-Samudradhipati ' signifying their supremacy over the entire South India washed by the waters of sea on all the three sides, east, west and south.

THE SANGAMA DYNASTY (A.D. 1336 - 1485)

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HARIHARA I (A.D. 1336 - 1356)

Sangama dynasty was the first of the four that ruled Vijayanagara in succession. Harihara I, was the first ruler of this house, who founded the new kingdom, ably and actively assisted by his four brothers. He ruled for about two decades with the assistance of his brothers who were placed incharge of different provinces like the Udayagiri Rajya under Kampanna, the central region of Dorasamudra administered by Bukka, the Malaya Rajya controlled by Marappa and Mulbagal Rajya governed by Muddappa ².

Harihara is to be credited not only for the foundation of the new state, but also for setting up good government and ensuring peace and security in his dominions. He was a mighty warrior, a capable military leader and an excellent organiser. He proved to be a worthy successor of Hoysala Ballala III, in completing his task so ably. He was fortunate in having faithful brothers who identified themselves with his vision and task. The credit of having saved South India from the domination of Islam, its institution and its rulers goes to these brothers, under the leadership of Harihara.

BUKKA I (A.D. 1356 - 1377)

Bukka I succeeded his brother Harihara I in A.D. 1356. Infact, since A.D.1346, he was jointly

participating in the governance of the kingdom in different parts. As a sole sovereign he exercised his authority for a period of twenty years till A.D. 1377.

One of his sons, Kampa II or Kumara Kampana, went as far as Madurai in Tamil Nadu and expelled the Muslims from there, killed the Sultan of Madurai and freed the town. The credit of re-installing the statue of the god Ranganatha at Srirangam goes to Gopanna, a minister of Kampa II, who had taken an active part in his master's southern campaigns. The 'Madhuravijayam' by Gangadevi, the wife of that great warrior prince, gives a vivid account of the liberation of Madura² from the Muslim Sultan.

HARIHARA II (A.D. 1377 - 1404)

Bukka I died early in A.D. 1377 and was succeeded by Harihara II, who ruled over Vijayanagara till A.D. 1404, without much difficulty, being assisted by his brothers, cousins and sons. Rivers were harnessed, canals were dug and tanks were constructed. A hydraulic engineer Singama-bhatta excavated a canal from the Honne river for supplying water to Penugonda. Encouragement and impetus were given to trade and commerce. Several cities and towns like Doorasamudra, Penugonda, Udayagiri, Bankapur and others came to prominence and prospered during his time. He established many agraharas for the promotion of learning, arts and crafts.

He was an enlightened monarch. Under his patronage the monumental work of writing scholarly commentaries on the Vedas started during the time of his father, was completed after nearly two decades. He earned the title 'Karnataka-Vidya-Vilas' that is, 'One who graced the Karnataka learning'. He had two wives, Pampadevi and Malladevi. Among his sons were Bukka, Virupaksha, Devaraya and Chikkaraya. He died on 30th August, A.D. 1404⁴.

VIRUPAKSHA II AND BUKKA II (A.D. 1404- 1406)

After death of Harihara in A.D. 1404, a dispute for succession to the throne arose among his three sons, Bukka, Virupaksha and Devaraya. Although Bukka was the eldest son and rightful heir, his authority was challenged by Virupaksha who asserted himself. The latter, however, was overthrown by Bukka, who ruled for a short time upto A.D. 1406. The struggle seems to have continued, but we do not have a clear picture of the events. It may be that Bukka dies prematurely and this gave an opportunity to Devaraya to occupy the throne in A.D. 1406.

DEVARAYA I (A.D. 1406 - 1422)

Devaraya ascended the throne on Friday, the 5th November, A.D. 1406 and ruled upto A.D. 1442⁵. Before his coronation, he was in-charge of Sira province, which probably included Mulbagala also⁶. He was called as Pratapadevaraya. He was a capable ruler conversant with

political diplomacy, military organization and administration. He has the credit of expanding, for the first time the power and influence of Vijayanagara in Telangana and eastern Andhra areas as far as the Godavari delta. He increased the strength of the Vijayanagara army by largely importing horses of good breed from Arabia and Persia and organizing the cavalry force. He employed skilled archers of the Turkish clan and raised the fighting capacity of his bowsmen.

He strengthened the capital city by new fortifications and made it safer against enemy's attacks. He constructed a large dam across the Tungabhadra river and a canal-cum-aqueduct about twenty four kilometers long from the river to the city. He also arranged the construction of another irrigational dam on the Haridra river near Harihara in Chitradurga District of Karnataka. He was a cultured and a peace loving monarch. He cherished reverence to Chandrasekhara Bharati, the pontiff of Sringeri.

He had an able minister called Lakshmidhara. The king had three wives and four sons Vira Vijaya, Vira Mallappa, Harihara and Ramachandra. Ramachandra was the governor of Udayagiri for some time and he ruled for a short while after Devaraya and made way for his elder brother Vira Vijaya.

VIRA VIJAYA (A.D. 1422 - 1424)

After death of Devaraya in A.D. 1422, Vira Vijaya succeeded to the throne. He was also known as Vijaya Bhupati and Vijaya Dukka III. He was a weak but a peace loving king and ruled for over a year. His grown up and energetic son Devaraya was closely associated with his father in the statecraft, therefore the reign of Vira Vijaya is not that important.

DEVARAYA II (A.D. 1424 - 1446)

Devaraya II, called Immadi-Devaraya, was familiarly known also as Pratapadevaraya. He bore the title called ' Gajabentekara ' that is, who engaged himself in elephant hunt. He was at the helm of administration even during the reign of his father. He deserves to be reckoned among the great monarchs of Karnataka and of South India. During his reign the empire reached the pinnacle of prosperity which stood on the foundations of internal peace, hard working, teeming population, social good will, agricultural wealth, growth of inland trade and import and export facilities with other countries. Abdur Razzak, Persian Ambassador, states that ' the empire was studded with thriving towns and cities and it had three hundred busy ports ' 7.

He followed the policy of religious tolerance and it was carried to the extreme limit. Though the neighbouring Muslim rulers were enemies of this Hindu kingdom, he employed

able Muslims in the army, and allowed construction of Mosque in the capital city to satisfy the religious need of the Muslim residents. He is said to have kept a copy of the Kuran by his side on his throne with a view to allay the religious susceptibilities of the followers of Islam ⁸.

The royal court was always a meeting place of nobles, courtiers, officers of state, scholars, artists, poets, ambassadors and distinguished visitors from different countries. He was compared with Dhoja of Ujjain, of proverbial fame. Himself a man of art and letters, he patronised and encouraged scholars, poets and authors proficient in different languages. Among the Sangama monarchs, his reign is especially important because his court was visited by the Persian Ambassador Abdur Razak in A.D. 1443 ⁹ and the Italian traveller Nicolo-Dei-Conti in A.D. 1420-21 ¹⁰, who have left behind accounts which throw much light on the various aspects of Vijayanagara during this period.

Abdur Razzak, who was in the capital city towards the end of April, A.D. 1443 was so much impressed by what he saw and went on records to state ' the city of Bidjanagar (Vijayanagara-Hampi) is such that the pupil of the eye has never seen a place like it, and the ear of intelligence has never been informed that there existed anything equal to it in the world ' ¹¹.

Devaraya had two queens, Ponnaladevi and Bhimadevi. The former's son was Mallikarjuna who succeeded his father later on. Among his ministers and generals, most famous were Singanna Dandanayaka and Lakkanna Dandanayaka. Lakkanna Dandanayaka was not only a staunch Virasaiva but also an author too. He was also known as the ' Lord of the Southern Ocean '. He had Madanna Nayaka, an able brother and a lieutenant and also called Heggadedeva are frequently mentioned as in power between A.D. 1431 and 1433 ¹². Singanna Nayaka appears with Lakanna in certain records. He was in-charge of Barkur Rajya as testified by an inscription of A.D. 1436 ¹³.

His reign is one of the brightest in the literary history of Kannada. Among the poets who made his reign famous were some Virasaivas who had attained great celebrity. Mahalinga Deva, author of ' Ekottara Shatstala ' and ' Shatastala Viveka ' was one of these. He composed his work for the benefit of his disciple Jakkannarya, who was apparently a general. He is spoken of as Virasaiva Ganacharya. Lakkanna Dandanayaka, Chief Minister of Devaraya, was an eminent poet in Kannada and he wrote ' Sivatatva Chintamani '. Another notable poet was Kumara Bankanatha, the author of Shatashlopadas and other works. Kalyana Kirti, who was a Jain, wrote the Gnana Chandra-bhyudaya and other works ¹⁴. Gopa Tippa, the grandson of Harima, the sister of Devaraya, governed over Tekal, with his father Goparaja and was a great Sanskrit scholar ¹⁵. His works were Kamadhenu and Tala Dipika.

Devaraya II died on Tuesday, the 24th May, A.D. 1446¹⁶. On hearing the death of Devaraya II, Prithuvi Setti, the head of Chandragutti 18, went secretly to Kodakani and in the presence of the god Rama, is said to have gained the feet of the god, that is, died by self-immolation who appeared to have been devoted to him¹⁷.

MALLIKARJUNA (A.D. 1446 - 1465)

Mallikarjuna, son of Devaraya II by his queen Ponnaladevi, ascended the throne on the death of his father. He was also called Devaraya III and Praudha-devaraya¹⁸, like his father. He continued to bear the title of ' Gajabentekara ' ¹⁹. He was a weak ruler and he could not hold the mighty kingdom inherited by him. This gave an opportunity to the enemies, the Bahamanis and the Gajapati, to carry out their aggressive designs. In about A.D. 1450, the two armies simultaneously invaded as far as the capital city, but this attack was repulsed. The spectacular triumph of the enemy and incessant reverses of Vijayanagara proved disastrous to the fate of the empire. Beside the loss of the territory, Vijayanagara was faced with confusion, insubordination and disintegration. In consequence, Mallikarjuna lost his power, prestige and position.

VIRUPAKSHA III (A.D. 1465 - 1485)

Virupaksha III, cousin brother of Mallikarjuna II, son of Pratapadeva, usurped the throne brushing aside even the claim of Mallikarjuna's son Rajashekhara. Virupaksha proved to be incompetent to rule the ill-gotten kingdom. He was given to luxury and vices. He could not command the loyalty of his subordinates.

During his time, he lost northern Konkan and Goa to Mohamad Gawan, the Prime Minister of Sultan Muhammad Shah II of Bidar. The loss of this part was a great blow to Vijayanagara, since it served as the gateway of lucrative trade with western nations and an important centre for import of horses which were essential for maintaining her military strength.

Further, he lost Belgaum and some areas of northern Karnataka to the Bahmani, though there was an opportunity to retrieve these losses when disorder took place in the kingdoms of Gajapati and Bahamani, but he failed to utilise them due to his incapacity. This gloomy situation was saved by the intervention of Saluva Narasimha, a loyal officer in the state and who led the counter movement against the enemies of Vijayanagara. He started his campaigns in about A.D. 1469 with the assistance of his able general and lieutenant Tuluva Narasa Nayaka which soon grew in strength, conquering the lost territories. By A.D. 1485, his position in the empire became supreme and unchallenged.

By this time, Virupaksha III, was only a nominal king without power, prestige and popular support. He was murdered by his own disgusted son who instead of himself occupying the throne, passed it on to his younger brother Praudhadevaraya. This prince was also proved ultimately to be an incapable ruler and failed utterly. At this juncture Saluva Narasimha marched to the capital with his army and assumed power in A.D. 1485. Thus ended the rule of the Sangama Dynasty.

S A L U V A D Y N A S T Y (A.D. 1485 - 1505)

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During the time of Virupaksha III, the rule of the Sangama Dynasty ended and that of the Saluvas began. The Saluvas were already in the service of the Sangamas right from the beginning. The earliest reference to a Saluva Chieftain is found in the inscriptions of Kampa II, son of Bukka I.

NARASIMHA I (A.D. 1485 - 1491)

He started his career as a Mahamandaleswar of Chandragiri Rajya near Tirupati in Andhra Pradesh in about A.D. 1452, during the reign of Hallikarjuna. He had a long meritorious service of over three decades under the Vijayanagar kings. The situation became ominous during the time of Virupaksha III. Under the circumstances, Narasimha I, an implicitly loyal and faithful officer of state had to step-forth and shoulder the responsibility of pulling out the Vijayanagara empire from the distressful state. Details of his early career are still obscure. Certain inscriptions show that he was in-charge of parts of present North Arcot and Kolar Districts ²⁰. According to the Ramabhyudaya, a literary work, he is said to have ruled over Katak (Orissa) besides Kanchi, Kuntala, Chola and Pundaraka during different years. According to the Jaimini Bharata, he is said to have conquered the Tamil country of which Kanchi was the capital.

His inscriptions are found scattered over the central and eastern parts of the Vijayanagara kingdom. He ruled for six years. During this short span, he had to apply himself to the task of restoring the Empire to its former state. But in this, he did not succeed completely because, some of the feudatories and nobles refused to acknowledge his authority and therefore, he had to subdue them by force. Prominent among them were the Chiefs of Ummattur. Narasimha stands in glaring contrast to Kalachuri usurper Bijjala II. As he was the saviour of Vijayanagara it would be a misnomer to call him usurper. If he had remained aloof, instead of wearing the crown, the Empire which stood for its noble ideals of preserving the national life and culture, would have crumbled to chaos. He re-generated the Vijayanagara and its rule and prolonged its life, to further fulfil its great mission, for a period of eight decades.

He encouraged trade and commerce. He kept up a brisk trade in horses, encouraging the merchants as no predecessor of his seemed to have done. What Nuniz says of him in this regard is worth quoting that ' He caused horses to be brought from Oromuz and Adeem (Aden, the Persian Gulf) into his kingdom and thereby gave great profit to the merchants, paying them for the horses just as they asked. He took them dead or alive at three for a thousand pardaos, and of those that died at sea they brought him the tail only and he paid for it just as if it had been alive ' 21.

It is interesting to note here that such scenes of horses being sold by foreigners so often are seen in the sculptured friezes of Vijayanagara-Hampi monuments even to this day.

He was evidently a great Sanskrit scholar. The poem 'Ramabhyudayam' had been attributed to him. Rajanatha Dindima, the author of Saluvabhyudayam, was his court poet. His work which contains much valuable historical information and which is written in kavya style is an elaborate work specially designed to describe the achievements of Narasimha. Pillalamarri Pinavirabhadra, a well known Telugu poet, dedicated his Jaimini Bharatamu to Narasimha I.

Important titles of this king were Medini-Misara-Ganda, Kathari Saluva, Saluvendra, Dharanivaraha, Aivaraganda, Chalukya Narayana etc., He seems to have been known as also Gajapatiyalaminda and Gavigovala ²².

He appears to have had only one queen, the virtuous Srirangamamba. She seems to have left two sons, though only one is known from the inscriptions and this was Immadi Narasimha or Immadi Narasimhendra or simply known as Saluva Immadiraya ²³.

Among the generals and administrators who served under Narasimha I may be mentioned, one Nagama Nayaka, who is mentioned in an inscriptional record of A.D. 1488 as the 'foremost of the servants of Narasimharaya' ²⁴.

Isvara, the Tuluva general, was another and his son Narasanayaka, was also trusted general of Narasimha I. He became the founder of the third dynasty known as Tuluva Dynasty of the kings of this Vijayanagara empire.

IMMADI NARASIMHA OR NARASIMHA II (A.D. 1491 - 1506)

Saluva Narasimha was succeeded by his son, Immadi Narasimha. He appears to have been co-regent of his father from A.D. 1485 itself. He ruled for fifteen years and was overshadowed by Narasanayaka, the Tuluva general. Inscriptions dating from A.D. 1494, prominently mention Narasanayaka and show him as regent. For the greater part of his reign Immadi Narasimha, does not appear to have been more than the titular sovereign of this empire, for all affairs being conducted by Narasanayaka, who has been actually described as 'karya-karta' or the agent ²⁵. Other records mention the fact that Immadi Narasimha was really under the protection of Narasanayaka ²⁶ and he was nothing more than a mere puppet-sovereign.

We have an interesting description of the capital of the empire as it was in the time of Narasimha II by Varthama, the Italian traveller. He speaks of Vijayanagara as a great city ' very large and strongly walled, it was seven miles in circumference well sheltered by mountains and had a triple circlet walls ' ²⁷. It may

inferred from the above account that the imperial capital was in a flourishing condition in the reign of Narasimha II, also.

He was a great friend of the learned Brahmanas. His gifts to them were many and frequent. He appears to have left atleast two sons, Narasimharaya and Devappa. Narasimharaya probably ruler over petty tract of the country in the Mulbagal province, which was once closely connected with Saluva Narasimha I, for many years ²⁸. Devappa, the other son of Narasimha II, is mentioned in a couple of inscriptions dated A.D. 1493 found in Honnavar and Doddaballapur Talukas. The death of Narasimha II, in A.D. 1506 ended the rule of the Saluva Dynasty.

T U L U V A D Y N A S T Y (A.D. 1505 - 1570)

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The Tuluvas claimed their descent from the Yadava lineage. The earliest known member of this family is Isvaranayaka. Narasanayaka of this family was a general and minster under Narasimha I of the Saluva dynasty. He acted as regent and protector of the empire after the death of Narasimha I.

He had three wives by each of whom he had issues. The first of these was Tippamba from whom he had a son named Viranarasimha while by the second wife Nagaladevi, a son named Krishnadevaraya and by the third wife Obamambika two sons named Achyutaraya and Ranga. Ranga's son was Sadasivaraya.

He is also known in inscriptional records and in literature as Narasimha or Vira Narasimhanayaka and he was also called as Vira Narasimha I. He was evidently a vigorous, energetic and ambitious general. By his strong and unbending rule, feudatories had been kept on awe and foreign enemies at bay. His reputation stood so high with them indeed. According to Varahapuramu, that his greatness was praised by the Bidar and Bijapur kings ²⁹. He was evidently an enlightend man and of action. He was apparently a great donor, a patron of learning and literary men. Nandi Mallayya and Ghanta Singayya, two Telugu poets, dedicated their works Varahapuramu ³⁰ to Vira Narasimha I.

VIRA NARASIMHA (A.D. 1505 - 1509)

Vira Narasimha inherited his father's office and authority and acted for two years as protector and defacto ruler of Vijayanagara keeping aside Saluva Narasimha II and became the founder and first ruler of the Tuluva dynasty.

KRISHNADEVARAYA (A.D. 1509 - 1529)

After the death of Vira Narasimha, his half brother Krishnadevaraya became the emperor. His mother was Nagaladevi, his coronation was held on Lord Krishna's birth day, 9th August, A.D. 1509³¹. According to Kumar Dhurjati's, Krishnaraya Vijayamu, the coronation ceremony was attended by all the prominent feudatory chiefs, among whom were the Aravitti Bukka, the Chiefs of Ouk, Nandela, Velugodu, Budeal³²: He succeeded to a kingdom which had been weakend by long misrule and the internal and external situations of which was not free from danger. He had to take up several measures to consolidate the power and maintain integrity of the empire.

The primary authorities for his reign are his own inscriptions which are hundreds in number and scattered all over South India, almost in every village of his empire. Literary works both written by himself or by contemporary poets are the others.

He augmented the revenue of the state of bringing more land under cultivation. Every provincial governor and chief was made to supply a fixed number of soldiers regularly, failing which heavy fines were imposed. Thus, he strengthened his military forces. After taking these and several other similar measures, he infused fresh vigour into the country and achieved internal consolidation and then turned towards his enemies internal and external.

He subdued Ummattur chiefs and Bahmani kingdom and Gajapati's of Orissa. His relation with the Portuguese was quite amicable because of the trade in horses and others.

The Chief Minister of Krishnadevaraya, practically throughout the whole of his reign, was Saluva Timma whom Paes called 'Temersa', that is, Timmarasa. Nuniz called Saluvatincia, Salvathina etc., His full name appears to have been Saluva Timmayya. He was the Prime Minister, provincial governor, and military leader. Krishnadevaraya affectionally called him 'Appaji', that is, father. Many stories are current about 'Raya and Appaji' referring to contemporary incidents³³. His statecrafts, his capacity for hard work and his administrative efficiency were utilised fully by Krishnadevaraya.

Kondamarasayya was another feudatory of Krishnadevaraya in the Udayagiri province in A.D. 1527-28³⁴. He belonged to Udayagiri, one of the chief fortress

like Penukonda etc., Chandrasakharaya was governing the Srisailla Rajya around A.D. 1530 as the representative of the king Krishnadevaraya ³⁵. Immadi Basavappa Odeya, with the title Bhujapratapa, was another general of Krishna-devaraya ³⁶, ruling over Chandragutti Rajya.

Krishnadevaraya's two favourite queens were Chinnadevi and Tirumaladevi. Allasani Peddanna, the court poet of Krishnadevaraya mentions these as queen-consorts ³⁷. At Tirupati in Andhra Pradesh, he is said to have performed the famous sixteen great gifts and presented to the god there many valuable jewels and much gold. He also had copper statues of himself and his two favourite queens Chinnadevi and Tirumaladevi cast and set before the god of the place so that they might signify their worship of that deity, that is, Lord Venkateswar to whom Krishnadevaraya was deeply devoted.

Of his two sons, the elder Sale Tirumala died of poisoning and the younger was only a child of eighteen months. He had two daughters, Tirumalamba and Vengalamba, who were married to Aravidu Ramaraya and his brother Tirumala respectively. Ramaraya became famous as 'Aliya' (son-in-law) Ramaraya.

Krishnadevaraya was a great patron of literature. Himself a scholar and author, he entertained scholars and poets in his court. Sanskrit, Telugu and Kannada learning were encouraged. He wrote the Jambavati Kalyana, a drama and

other Sanskrit works. The Amuktamalyada in Telugu is ascribed to him. His court was adorned with eight famous poets, described as the eight supporting elephants of the quarters, that is, ' Asthadiggajas ' . Among the galaxy of poets of the first magnitude that surrounded him, Allasani Peddana was undoubtedly the great. Krishnadevaraya seems to have deeply attached to this poet, and he was called as Andhra Kavita Pitamaha ³⁸ .

Timmanna Kavi completed the unfinished part of Kumara Vyasa's Bharata and it was dedicated to the king under the name ' Karnataka Krishnaraya Bharata Kathamanjari ' ³⁹ . Another poet who flourished at Krishnadevaraya's court was Nandi Timmaraya, the author of ' Parijatapaharanamu ' who dedicated that poetical composition to Krishnadevaraya. His works afford glimpses into the history of the period. Among other Kannada poets of this period were Gubbiya Mallanna, the famous author of ' Vira Saivamruta Purana ' and ' Bhavachintaratna ' .

Two memorable personalities, Vyasatirha and his disciple Purandara Dasa belong to this age. The former was a high pontiff of Madhva monastic school and prolific writer on Dvaita philosophy. The latter whose name is universally popular in Kannada country, immensely contributed to the promotion of the Vaishnavite Bhakti cult through his compositions known as ' Kirtanagalu ' .

Krishnadevaraya ranks high among the great monarchs of India, in many respects. He was a unique personality, versatile genius like a multifaceted bright gem. The poet Allasani Peddana in describing the rule of Krishnadevaraya says ' the king ruled over his subjects with kindness as if they were his own children ' ⁴⁰. Under him Vijayanagara attained the zenith of unprecedented glory. Twenty years of his reign marked a memorable epoch in the history of South India and afforded a shining example of a sovereign though waged many wars, the ultimate objective was peace and happiness of the people.

This reign witnessed the climax in building constructive activities, growth of religious and secular towns, dams, canals, tanks, public buildings and temples, huge monolithic sculptures etc., He built an I Kalyana-mandapa ' and ' gopura ' over the Virupaksha temple, on the occasion of his coronation. Among the great temples built by him atleast three are wellknown and these are Ananatasayana, Krishna and Patlabhirama temples and many others in the metropolis. He was also largely responsible for the expansion of many temples, the main being, the ' Hazara Ramachandraswamy temple ', the ' Vitthalaswamy temple ' and so on. The Krishnadevswamy temple was constructed after his conquest of Udayagiri and the image of 'Bala Krishna' was brought as a trophy from that fort and was installed in this temple. Now the image of 'Bala Krishna' is exhibited in the State Government Museum, Madras.

Of the civil buildings of great interest but erected by him was the ' House of Victory ', as Paes calls it the striking ruins of which lies to the east of Hazara Ramaswamy temple, was erected to commemorate his victory in the Orissa war.

An unique monument that belongs to his reign is the monolithic statue of ' Lakshmi-Narasimha ' in the capital city, that is, Hampi, which is one of most striking of all among the ruins at Hampi even now. According to the inscription ⁴¹, on a stone slab in front of it, it was hewn by a Brahman from a single stone in A.D. 1528. It is twenty two feet high and is finished in great artistic details being worked out with utmost care. The Lakshmi part of the image is almost gone except for the part of one arm that has passed behind the back of Narasimha statue.

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The Portuguese visitor Domingo Paes, who was in Vijayanagara-Hampi during his time, Circa A.D. 1520, furnishes many interesting details about the kind and the capital city. They are highly useful to understand the human and personal aspects of Krishnadevaraya ⁴².

ACHYUTARAYA (A.D. 1529 - 1542)

Achyutaraya ascended the throne just after the death of Krishnadevaraya. According to an inscription ⁴³, which specially mentions that Achyutaraya ascended the

throne as per the wishes of Krishnadevaraya, after his death. Thus Achyutaraya succeeded Krishnadevaraya on his death in Saka 1452, Vikruti, Vaisakha, Purnima tithi, that is, somewhere in the month of May, A.D. 1530. Apparently, shortly after his coronation, king Achyutaraya made the gift mentioned in the above inscription. The statement of Nuniz also says that he was chosen by Krishnadevaraya to succeed him which seems to be correct as Achyutaraya took up the reins of the Government soon after ⁴⁴.

Achyutaraya was already helping Krishnadevaraya in statecraft even when the latter was alive. A record ⁴⁵, dated in Saka 1449, cyclic year Vijaya, that is, A.D. 1530, mentions Achyutaraya as 'king already. Similarly in another record ⁴⁶, dated Saka 1450, Sarvadhari, that is, A.D. 1528, he is given all the imperial titles and spoken of as ruling the kingdom, (prithivi rajya gaiyuthiralu).

His period was marked by many wars of which we have glimpses in the inscriptions and contemporary literary works. The attitude of the Portuguese appears to have visibly changed towards the Vijayanagara empire after the death of Krishnadevaraya. Though Achyutaraya seemed to have been friendly towards the Portuguese as his predecessor but why the Portuguese turned hostile is not clear. Probably it was the desire to improve their position with the Muhammadans.

During his rule, the government continued as before in the hands of the king assisted by his ministers and the

provinces were under local governors. Among the ministers, those prominently associated with the king were the two ' brother-in-laws ' of the king, identified as Pedda Salak Tirumala Raya Maharasu and Pinna Salaka Tirumala Maharasu and their names are also mentioned in the Varadambika Parinayamu ⁴⁷. Rama Bhotalya appears to have been one of the foremost ministers of the time.

Achyutaraya was a great donor to temples and to the Brahmanas. He had inherited so much wealth that he had a title called ' Navakoti Narayana ' ⁴⁸, or ' Lord of Nine Crores '. He appears to have been an ardent follower of the Sri Vaishnava faith. His gifts to Varadarajaswamy temple at Kanchi confirms this. The Vitthalaswamy temple at Hampi, contains eight inscriptions, one of them refers to the gift known as ' Suvarnameru dana ' which Achyutaraya gifted. He also gave a gift called ' Ananda Nidhi ' by which he claims to have delegation of Vishnu and to have delegation of Vishnu and to have made Kuberas of Brahmanas ⁴⁹.

Achyutaraya performed the Tulabhara of Pearls and the great gift of giving away one thousand cows, along with his queen Varadadevi and his son Chinna Venkatadri at the Varadarajaswamy temple at Kanchi ⁵⁰ in Tamil Nadu.

Achyutaraya had two wedded queens which is known from the inscriptions and literary records. One of these was princess Varadambika, whose marriage with Achyutaraya,

is the subject of the Sanskrit work ' Varadambika Parinayam ' written by Tirumalamba. By this queen Achyutaraya had a son, named Chinna Venkatadri who was crowned Yuvaraja in A.D. 1530. The second queen of Achyutaraya was the daughter of Sri Vallabhadeva, the Pandyan king, who is referred to in certain records.

According to a Telugu work, ' Vijayavilasamu ' , Achyutaraya had a third queen known as Tirumalamba, whose sister was married by Sivappa Nayak, the first of the Nayaka kings of Tanjore ⁵¹.

Achyutaraya continued the policy of encouraging poets and men of learning. His court poet was Rajanatha Dindima, who wrote ' Achyutarayaabhyudamu '. It is a work of considerable historical interest and he also authored a work known as ' Bhagavata Champu ', which he dedicated to Achyuta, that is, Vishnu. The great Madhava saint Vyasaraaya continued to flourish in this reign as well. He installed in A.D. 1532, the image of Yoga Varada Narasimha in the court of Vitthalaswamy temple at Hampi and perhaps this is the last inscriptional reference we have for him ⁵².

Achyutaraya probably died around the close of the year A.D. 1541 and the last date known so far, for him from the inscription is Saka 1463 or A.D. 1541-42.

SADASIVARAYA' (A.D. 1542 - 1570)

Sadasivaraya appears to have been co-ruler with Achyutaraya from A.D. 1537, as numerous epigraphs of his are current from that date ⁵³. He was evidently co-ruler with Venkatadeva Maharaya alias Venkatadri ⁵⁴. He succeeded Achyutaraya, to the throne. He was the son of Rangaraya, a brother of Achyutaraya. His first coronation took place at Tirupati in Andhra Pradesh, before the god Venkateswara when gifts were made to the Brahmanas. Again he was installed on the throne and re-crowned at Vijayanagara by Ramaraya, the Chief Minister (amatyatilaka) as almost copper plate grants confirm it ⁵⁵. The actual date of the capture of Vijayanagara by Sadasivaraya took place not before Monday, 6th August, A.D. 1543, on which date, a grant was made by one of his subordinates to the temple to celebrate the joyous occasion. This was done by one of his subordinate after receiving a royal communication informing Sadasivaraya's capturing Vijayanagara ⁵⁶.

During A.D. 1542-1550, Sadasivaraya was ruling the kingdom in peace. Many grants were made by Ramaraya under the orders of Sadasivaraya or as the agent of Sadasivaraya or as the Chief Administrator ⁵⁷. At the end of this period, Sadasivaraya must have tried to assert his power but Ramaraya sensed this well in time and the king was accordingly put into prison. According to

Couto, says that ' his prison was a strongly fortified tower probably at the capital with iron doors and surrounded by sentries, however, the treatment he received while in prison was one be-fitting his tank '. Further, Couto blames Ramaraya solely for it. During this interval, Ramaraya claiming equality with Sadasivaraya, issued royal orders making grants in their joint names and for the merit of both. The genealogies of both Sadasivaraya and Ramaraya were given in them ⁵⁸. Occasionally, grants were made only in his name only claiming merit to occur to him alone, that is, Ramaraya ⁵⁹. But about in A.D. 1563, we see that Ramaraya is described as having become de-facto ruler with all the imperial titles ⁶⁰. Sadasivaraya is not so much mentioned henceforth. He is similarly described in another record ⁶¹, dated in A.D. 1565, where also the name of Sadasivaraya is omitted.

Ceaser Fredrick states that ' Ramaraya sat on the royal throne and was called the king ' though there is so far no record of his coronation and it is possible that he avoided it as Sadasivaraya, though hardly ever seen by his subjects, was still alive. Couto states that 'Ramaraya and his two younger brothers saw him (Sadasivaraya) once a year in his prison and paid homage to him ' ⁶². It was during this period that Ramaraya appears to have issued the gold coin familiarly known as the Gandikota Pagoda, which had on the obverse the figure of Vishnu standing under a canopy ⁶³.

The administration of Ramaraya, both as regent and as usurper of the kingdom, apparently seems to have run on the traditional lines. Grants of money, land or tax remissions to temples and learned Brahmanas continued to be made as usual. Among the more notable remission of tax during this period was the tax on barbers, which is found mentioned in a large number of records. As the earliest inscription granting this is dated A.D.1545, it would seem that, within about ten years from then, it has been extended to the whole of kingdom ⁶⁴.

During the reign of Sadasivaraya and Ramaraya, the capital continued to be a place of great attraction both for its trade and for its architectural grandeur, as attested by foreign visitors.

Ramaraya was a great warrior and so greater part of his time, as regent and as usurper, was spent in wars. The war against the Tiruvadi king was renewed during his reign. The relations with Portuguese underwent a marked change during his time. In A.D. 1544, Martin Alfonso De.Souza, Governor of Goa, sent a fleet of 40 ships under 27 captains to plunder the temple of Tirupati in Andhra Pradesh and Ramaraya, having heard of this scheme, by advancing his troops defeated their attack. The success over the Tirupati and the Portuguese probably justify Ramaraya's assumption of the title of Planter of a Pillar of Victory at Cape Comorin ⁶⁵.

The policy of Ramaraya towards the Sultans of the Deccan was one rather of expediency than of principles which resulted in deep and inextricable involvement both for himself and the state particularly in the affairs with the neighbouring Sultans. For the first time in the life of Vijayanagara, there was marked change in her foreign policy and relations in respect of the neighbour states on her northern frontier. Vijayanagara had waged offensive and defensive wars against the Bahamani kingdoms but never was there any alliance with them.

From A.D. 1542 to 1564, a series of wars took place, prominent powers involved in them were Vijayanagara, Ahamadnagara and Bijapur. The causes of the conflicts that persisted were mutual jealousy and prestige, besides the ambition to possess extra territories and strong forts of Raichur, Mudugal, Kalyana and Sholapur. During these wars, Ramaraya not only recovered the territory lost by Vijayanagara after the death of Krishnadevaraya but also extended the borders of the empire beyond the Krishna river and strong forts like Kalyana, Kovilakonda, Chanpur, Pangal, Yadgiri and a few others came under his sway. The Sultans were forced now to brood over this situation and they realised at long last that disunity and mutual jealousy amongst themselves had actually contributed to the triumph of Ramaraya and the supremacy of Vijayanagara and that they could bring about the downfall of their inveterate enemy by unity and combined action alone.

The primary cause for the coalition of the Sultans was the immense power wielded by Ramaraya in South, his great resources in men and the authoritative manner in which he interfered in their disputes. Further, their fear, bitter jealousy and hatred towards his paramount position for which they themselves had contributed, combined with their religious animosity against the Hindu Empire, were the forces that brought them together. Past enmities were buried and marriage alliance were contracted. Hussan Shah's daughter Chand Bibi was married to Ali Adil Shah who in turn gave his sister in marriage to prince Murtan of Ahamadabad. The Shahas of Bidar and Golkonda were the two other members of the coalition.

Collecting the largest number of troops and completing their preparations, the Sultans proceeded from Bijapur on 25th, December, A.D. 1564 to invade Vijayanagara. The Krishna river being the natural northern boundary of the enemy kingdom, they planned to cross the river and meet the enemy in the Vijayanagara territory.

Ramaraya, though aged more than 80 years but as strong as ever, resolved to counter the adversary with all his might. He was assisted by his brothers Tirumala and Venkatadri. On 23rd, January, A.D. 1565, the fight entered the crucial stage at the battle field Rakkasa - Tangadigi. At this juncture two Muslim commanders of

the Vijayanagara army, betrayed it. One of these two traitors was general Ain-ul-Mulkh, whom Ramaraya used to call as his brother, left the camp and joined the enemy army with the battalions. Ramaraya who was always spirited and never perturbed, got into his palanquin and moved swiftly amidst his troops installing confidence and rousing their heroic spirit, by distributing gold coins and presenting jewellery to brave soldiers. But as ill-luck would have it, confronted by a elephant the bearers of the palanquin left it and escaped. This opportunity was seized by the enemy and Ramaraya was taken prisoner and produced before Hassan Nizam Shah who beheaded him. Couto relates that he beheaded him with his own hand, exclaiming ' Now I am avenged on thee, Let God do what he will do to me ' ⁶⁶. The severed head of Ramaraya was fixed on a long spear and paraded on the battle field (ground). Panic stricken, the Vijayanagara forces ran helter-skelter. They were chased and cut to pieces by the enemy. The Vijayanagara army was completely routed and battle ended in disaster.

This was one of the fiercest and decisive battles in the annals of Indian History in general and Vijayanagara particular. It altered the course of historical events. It struck such a fatal and finishing blow to the Vijayanagara Empire that it could never rise again to its former position, though it lingered on for

some more years under the Aravidu kings. But the metropolis, Vijayanagara-Hampi, became a mass of ruins for ever.

Tirupala, the brother of Ramaraya, who survived the catastrophe, had to think of the future. He decided to save as much as he could of the capital and the Empire from the revengeful wrath of the victorious enemies. He hastened to the capital, Hampi, which was left with few forces to guard it. Its defence was out of question. The enemies were rushing to pounce upon the magnificent city which all along had been their eye sore. Tirumala collected all the treasure of gold, jewels, and the jewelled throne, loaded on elephants and accompanied by the captive king Sadasivaraya, ladies of the palace and kinsmen, proceeded to Penugonda.

The enemies reached the capital city of Vijayanagara-Hampi and stayed there for about five months, carrying on their destructive activities relentlessly. They slaughtered the population without mercy, broke down the statues and demolished the temples and palaces. Nothing seemed to escape their eyes. With fire and sword, with crowbars and axes, they carried on day after day their work of destruction. Never perhaps in the history of the world has such a havoc been wrought on so splendid a city, 67.

This misfortune was further aggravated by the thieves, robbers and marauders who preyed upon it.

Soon Vijayanagara-Hampi became a mass of ruins and it has remained so till today.

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EARLY MEDIEVAL ART IN THE DECCAN

In the Deccan, the Chalukyas were the paramount power till they were over thrown by the Rastrakutas in the middle of 8th century A.D., The Chalukyas (A.D.450-755) were a great power in South India, parts of the Deccan and Andhra region till the middle of the 8th century A.D. The Chalukyan art was dedicated to the revival of Puranic worship with great vigour and passion. At this time there was a brisk excavation of caves, shrines and temples. The magnificent sculptures of Aihole, Badami and Pattadakal in Karnataka, all are due to the Chalukyan inspiration and patronage.

Early Medieval Art is associated with neo-Brahmanic revival rooted in the Puranas and Saiva Agamas. A technique was evolved not only to represent the Puranic legends but also express the various manifestations of the supreme beings. It is no wonder therefore, that Grousset has thought that ' in such works as these with their noble beauty of rhythm, worthy of Athens and Florence, Indian sculpture perhaps reaches its apogee ' ¹. - In early sculptures, there is shaping influence of Gupta classicism. The most notable achievement of the new artists was to contribute ' a dreamy, floating quality ' ², to the figures of flying gods and goddesses. Two famous panels

of flying celestials from Aihole now in the National Museum, New-Delhi, displaying a most graceful flying movement in which multiple curves are admirably balanced. Coomaraswamy has aptly put in 'Early Medieval Sculptures have great dramatic force, and freer movement than in Gupta period.... there is a tendency to an increasing elegance and slenderness of form ' 3.

The 'Durga' temple at Aihole has some of the best sculptures of the early Chalukyan period. Those placed in niches in the corridor that runs around the entire temple are noteworthy. In these sculptures, the Chalukyan plastic art reaches the highest summit of excellence. The exquisite figure of Siva, classic in conception, shows perfect skill in execution. The sculpture of Vishnu shows delicate and sensitive treatment of body. The other beautifully carved sculptures are Narasimha, Vishnu as Varaha and Mahisasuramardini.

The Cave temples at Badami have elaborate sculptural decoration. Coomaraswamy in this connection pointed out that 'the pillars of the varandah are decorated with triple brackets ornamented with magnificent human figures in the full bloom of Gupta abundance ' 4. These caves shelter some master pieces of Indian sculptures, remarkable for serene, massive figures, full of strength and vigour.

The sculptures in the temple at Pattadakal mark the next stage in the development of the Chalukyan art. The Papanatha temple, a charming sculptured group in the exterior wall, bears witness to the high quality and skill of the sculptor of the period.

The Virupaksha temple is exquisitely proportioned and, ' is one of those rare buildings in which the spirit still lingers of the men, who conceived it and wrought it with their hands ' ⁵. The entire wall of the temple is covered with numerous sculptured lintols and slabs showing scenes from Ramayana, representations of Siva, Naga and Nagini etc., Percy Brown says ' the sculpture flows into the architecture, in a continuous yet disciplined stream ' ⁶. The standing figure of Chauri bearer is an excellent example of late art. The Chalukyan art traditions continued in various parts of the Deccan for a long time.

Under the Rashtrakutas (A.D. 700-1000) the plastic art of the Chalukyas was developed into the highest summit of excellence. The Rashtrakuta rulers were Saivaites and their art was dedicated to Siva. Their greatest achievement is the monolithic temple of Kailasanatha at Ellora, a wonderful architectural feat. To quote Zimmer ' the whole temple is phantasmagoric vision without weight, composed not of gross matter but of the airy stuff of dream ' ⁷. The artist had portrayed the different manifestations of Siva and Parvati in this temple. The figures

carved out are physiologically proportionate, exhibiting fresh vigour and dynamic power of the great art of the time. Among the outstanding sculptures are the great composition of Ravana shaking Kailasa, Gajalakshmi, Bhairava and Kali group.

The Hoysala rulers (A.D. 1000-1336) were great builders of temples and the numerous monuments still extant at Halebid and other places in Karnataka, too decorative and the figures are almost in the round. The stone used by them was Chloritic schist, a very fine grained material which could be chiselled with ease.

The best known example of the Hoysala style is the famous Hoysaleswara temple at Halebid which has infinite wealth of sculptures. It stands on a terrace ranging five to six feet, (1.80 mtrs) in height, paved with large stone slabs. The entire height is carved with succession of eleven running friezes of elephants, tigers, scrolls, horsemen and celestial beasts and birds.

The seated Ganesa, torso of Siva, Venugopal, Vinadhara Sarasvati, Vishnu and Lakshmi are some of the master pieces of Hoysala art. These have been beautifully executed and elaborately ornamented. Here the characteristically minute workmanship of Hoysala artist in relation to the jewels and drapery is at its best.

The Channakeshava temple at Belur in Hassan District of Karnataka, is famous for sculptures which are unparalleled in execution and finish. The brackets in the temple are full of beautiful figures of Madanikas-damsels. They are in various poses, looking into a mirror, adjusting her garments after a bath and playing on a musical instrument. These are sculptor's version of ideal feminine beauty, and sensuous. The Hoysala artists laid great emphasis on ornamentation and the figures of the praying Garuda, the drummer and the three musicians are true specimen of the Hoysala art. The Hoysala sculptors rivalled each other in the perfection of their art. They adopted such titles as 'Tiger among Sculptors', 'A Lion to the Elephants' ⁸, etc.,

ART TRADITIONS PRIOR TO VIJAYANAGARA

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SCULPTURAL ART DURING VIJAYANAGARA PERIOD

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INTRODUCTION

The Sculptural Art which flourished during the Vijayanagara period, as in the past, was influenced by the historical factors like the centuries old traditions, literary works like the Vedas, Puranas, Epics, Canons of Iconography as codified in the Agamas etc., all of which formed the very basis of the sculptural activity. Further the new faiths and practices as propounded by the new religious, the off-shoots of Hinduism, such as Tantrism, Matsyendrantha cult, Virasaivism and others, also influenced in their own way the sculptural art of the period.

RELIGIOUS BACKGROUND

This part of the country was invaded by Malik Kafur, the general of a Khilji Sultan of Delhi in A.D. 1311 and again in A.D. 1327 by Muhammad Bin Tughluq, another general. The aggressors destroyed the kingdoms, looted the wealth, forcibly converted the Hindus to Islam, desecrated their temples and so on. This transgression of Islam into political, social and religious arenas of the Hindus led to the creation of an awareness for their traditional religion and institutions and the rousing of a consciousness and feeling for a united and strong reaction and resistance among the Hindus, particularly in the South.

In the face of this common aggressor, fresh patriotic spirit and inspiration were roused and became active in all sections of the society. This activated resurgency ultimately culminated in the founding of the Vijayanagara Empire. Its rulers, their religious leaders and subjects, all stood united to check this alien Muslim aggression. The empire, with its able and brave warrior-kings, supported by the subjects of all stratas of the kingdom, proved an effective bulwork against the expansion of the Muslim authority and culture into the South, the impact of which can be studied even now, in this part of the country.

Very soon the Empire gained strength and expanded. In order to strengthen the so organised opposition and to consolidate it further, great religious activity with all impetus was encouraged and patronised by the rulers, religious heads and noble-leaders. For, the political power and strength of Vijayanagara Empire stood on the foundations of the religious awareness, upsurge and unity of its subjects, it may be recalled here the traditional, literary and epigraphical evidences declaring the close association of Sri Vidyanaraya, the religious head of the Sringeri Math with the founding of the Vijayanagara city and its Empire. This was the force behind the tremendous activity both in the construction of temples and production of sculptural wealth, in stone, in metal as well as in other medias like wood, paints etc., Hence number and

mass production became popular rather than strict adherence to canons. Further the easily and readily available granite stone had to be used profusely as the media of their art. As a result we see in Hampi proper, temples after temples in whichever direction one sees. This is again the reason for the large number of temples, mandapas, gopuras, palaces, forts and even monolithic sculptures of massive dimension not only in Hampi but also throughout their Empire. It has even become proverbial in South to call any tall gopuradwara as that of Raya Gopuram, Raya standing for a king of the Vijayanagara Empire. Probably the massiveness of the Islamic monuments seen in the mosques and mausoleums, made the Hindus competitive and counteractive. Accordingly they were induced the plan and built their temples, gopuradwaras, mandapas, on larger and towering scales, and also in vast numbers.

Further in the congregational prayers of Muslims, the Hindus must have realised a strong religious link or bond to keep them together and united. It resulted in a feeling of unity and oneness for a common cause. Hence the rituals in temples and other institutions were so much elaborated as never seen before to ensure congregations on frequent occasions. And to facilitate the conduct of them varied types of mandapas, halls and other sub-structures were added to the otherwise comparatively simple and smaller temples as in earlier periods. As a result we

see that Kalyana mandapas, Vasantotsava mandapas, Yaga mandapas, Vedadhyana mandapas, Uyyale mandapas, long pillared corridors for pilgrims, separate shrines for the goddesses etc., came into existence and use. Similarly taking out periodical processions became popular, particularly the annual car-festivals which forced them to design and form long but stately car-streets, some of which are seen even today.

Again with the same purpose in view, the Vijayanagara rulers organised the Dasara festival as a state function with all state-grandeur and pomp. This was attended to by their officers, nobles, merchants and subjects coming from all parts of their empire and in large numbers, this had been recorded with all details by the foreign chroniclers like Paes and Nuniz. They also popularised and celebrated Holi festival with all joy and grandeur. All these religious and social activities formed the subjects for quite a large number sculptures, in bas relief, important ones of which are seen on the walls of the ' Mahanavami Dibba ', prakara walls of Hazararamaswamy temple etc., of Hampi and elsewhere too.

As in the past, the Vedas, Puranas, Mahabharata, Ramayana, Bhagavata and other religious works provided the themes or subjects for Vijayanagara sculptors. Contemporary but minor religious cults and their practices have also

sometimes been represented in the sculptures as seen in Matsyendranatha, hata-yogis, Bhairava, Virabhadra, Kali, diagramtic linga etc., In the later days of the empire, sculptures of Vaishnava Alvars and Saiva Nainars became very popular. In few others, social customs and manners have been reproduced in stone. Their contacts with people of other nations, particularly the Arabas and Portuguese had its own influences as seen in scenes showing horse-trading, portrait sculptures of foreign nationals etc., Production of portrait sculptures of kings, queens and nobles in metal and stone can be said to have been inspired by their contact with the South. Traditional decorative motifs too had their usual place in Vijayanagara Art and Architecture.

TYPES OF SCULPTURES

The types of sculptures that were produced during the period are varied. Sculptures of Siva in various manifestations both ugra and saumya forms, and also in symbolic representations formed an important group. His associates such as Ganesa, Nandi, Subramanya or Karttikeya, Virabhadra, Bhairava, Bhikshatanamurthy etc., are also seen in good number.

Next popular group is of Vishnu, his various incarnations, both major and minor including Seshasay Vishnu and others. Minor gods like Hanuman, Garuda, Surya,

Naga are also well represented. Goddesses both Saivite and Vaishnavite are the others seen in various forms.

Narrative scenes particularly from Ramayana were very popular. In the sculptured panels arranged in the Hazararamaswamy temple at Hampi, Ramayana scenes, starting with the killing of Sravana Kumar continue till the victory of Lava and Kusa and Rama returning to Vaikuntha after the avatara was over. Other scenes from the Mahabharata, **Bhagavata** also are frequently seen, sometimes in series or as stray representations.

The ones that go to present the contemporary social practices are the Sati stones, Hero stones, etc., Social scenes seen in sculptured panels are the famous Dasara Parade, on the outer faces of the prakara walls of the Hazararamaswamy temple of Hampi. Dancing parties, music, hunting parties, stick dance parties, parties playing Holi festival with ladies and gents taking equal part are the others showing their amusements. Acrobats, jugglers, animals like horses, elephants, lions, monkeys, bulls and birds like parrots, stylized swans etc., too formed the numerous subjects for the sculptors. All the above are only the important ones of the large variety, though do not fall within the scope of the present study.

MAIN CHARACTERISTICS

Before analysing the chief characteristics of the Vijayanagara sculptures, we are to bear in mind that the Vijayanagara empire comprised the whole of South India, south of the river Krishna. That being the case, it comprised the territories which are popularly known to us as Kadamba, Pallava, Chola, Pandya, Chalukya, Hoysala, Kakatiya, etc., Hence traits of all these traditional schools continued to be there in the respective regions though the dominating impact, due to the changed trend and time, was very much prevalent, particularly arising out of political reasons. However, the predominating element was more a Dravidian than any other. During the Vijayanagara period, the main stress was on mass and variety in their creations, sometimes not strictly adhering to the established canons, proportions etc., Probably master-sculptors were not employed all the time and for that reason some of the sculptures were left unfinished or finished in a crude way. But normally they are always well-proportioned as seen in most of the sculptures though carved even in granite media. But where the sculptures were prepared in black-granite or green chlorite schist they were better carved, and finished with more details of decoration, expression etc., and as per the canons of iconography. Probably these were few and were executed by the master-sculptors only and not by others. Such of

them normally meant to be the main deities and to be worshipped in the temples. These were executed with extra care and skill unlike those that were to serve as decorative pieces.

During the early days of Vijayanagara empire, the temples were of modest dimensions like the later Chalukyan ones. And so was the sculptural art. But when the empire expanded some time later, extending over the entire South India, it had to assimilate thoughts and ideas of other schools and regions which influenced the creation of temples and sculptures in bigger dimensions and massive sizes.

The Vijayanagara sculptures are quite often less ornate than the Hoysala or the Chola, in whatever media they executed. But they normally followed the traditions. The sculptures of Vijayanagara period which are massive are with vitality and force. They are more stylized, bold in depiction and massive but balanced in conception and execution. Portraiture was a special talent of the Vijayanagara sculptor. The anatomy of the figures produced by the Vijayanagara sculptor was still an ideal one as embodied in the scriptures of the Hindus and as conceived and executed during the earlier schools of sculpturing. They are yet close enough to nature to carry the spark of life to convince the beholder. Yet, sometimes

to the keen eye are visible the degenerated elements in that plastic art as can be seen in the unrealistic curves of the bodies, expressionless faces, disproportionate limbs, crudely finished kiritas, ornaments etc., This may be partly due to the media of granite stone, a large grained stone, in which the sculptor had to work hard to express his ideas and visions. On the whole the achievements of the Vijayanagara sculptors are simply admirable and thrilling to the beholders.

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S A I V A A R T

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INTRODUCTION

Siva is one of the great gods of the Hindu Trinity. The most sacred and most ancient work of the Hindus, Rig-Veda evokes his presence in its hymns. Vedic myths ¹, rituals etc., testify to his existence from the dawn of time. Though, he is specially associated with the act of samhara, that is, destruction or pralaya or absorption, in the Hindu concept of Trinity, Siva is no less associated with the other two aspects; srusti, that is, creation and sthiti, that is, preservation which are generally attributed to Brahma and Vishnu respectively, the other members of the triad. He is also endowed with the act of anugrah or prasad, that is, conferment of grace and power of concealment or obscuratorion ². Siva has also been conceived as the Lord of all the created beings and is often described as Pasupati, Bhutapati and Bhutanatha. He is the great Lord, Mahesvara, the greatest of the Gods, that is, Mahadeva; the beloved husband of Uma, that is, Uma-Pati and is the chief possessor of Maya. In the early and medieval Brahmanical texts, he is described as the originator and the best exponent of various arts and accomplishments; such as those of deep concentration in Yoga; expounding, that is, vyakhyana, the sastras, music, dancing etc.,

Iconographically, mythologically and also philosophically the position of Siva is simply supreme and to some extent bewildering and astounding. He is the most ancient god who received homage and worship in the distant past on account of which the scholars have considered him as Pre-Vedic and of Indus Civilization ³. Siva is generally worshipped in the form of phallus, that is, Linga fixed on a pedestal. The phallic cult has been traced to very ancient times, its origin, however, being still in mystery. His phallic emblem is the common propriety of the whole of India, every street, every corner in a town or village, even forests, mountains, bushes, rivers and tanks, abound in the phallic image of Siva. He is the most popular and universally adored deity whose honoured place in the Hindu trinity is well known.

According to the Rig-Veda, the Vajasaneyi Samhita of the Yajur-Veda ⁴ and the Atharvana-Veda ⁵, the word Siva, meaning the auspicious, occurs as an epithet of Rudra ⁶. The epic or puranic Siva undoubtedly had his pre-Vedic proto-types. Rudra was the Vedic counterpart of Siva. The worship of a god similar in some respects to the puranic Siva seems to have been well in vogue among the early Indus Valley people. The name of this pre-Vedic proto-type is not known, but Rudra continued to be one of the principal names of Siva in the epics and Puranas ⁷. The Svetasvatara Upanishad, a theistic text extolling the glories of Rudra,

uses the word Siva several times as one of the various names of Rudra ⁸. The Brahmanas use such names as Siva, Rudra-Śiva, Mahadeva ⁹, Mahesvara and Isana for denoting this great god.

The physical description of Rudra is found in a number of hymns in great detail. For example, in some places; he is said to be tawny in colour and in others of a very fair complexion, with a beautiful chin; wearing golden ornaments, youthful and having specially braided hair on his head. He carries in his hands a bow and arrows and is described, in some hymns as wielding the thunder-bolt ¹⁰.

He is, throughout the Vedic period, identified with Agni and is also said to have given birth, by his contact with Prithvi, that is Earth and the Maruts, that is, Wind. According to Atharvana Veda, ' Bhava (Rudra) rules the sky, Bhava rules the earth and Bhava hath filled the vast atmosphere' and further, it mentions names such as Bhava, Sarva, Sahasra-Bhau, Mahadeva, Pasupati, Rudra, the slayer of Ardhaka, the later Puranic of Andhaka, Ugra and Isana, used as synonyms of Rudra ¹¹. It might be remarked that all these names are applied at present to Siva-Rudra, who is a later addition to the Hindu triad. Such well known names of Puranic Siva as Sambhu and Sankara indicative of his beneficent nature occur as many epithets descriptive of the dark and fierce aspects of the god ¹².

In the opinion of Banerjee ¹³, ' it is not possible for us to determine the exact date of the complete emergence of the cult centering round Rudra-Siva. The process of its evolution was undoubtedly gradual and several literary date of the pre-Christian period seems to indicate the stages of its growth and development '.

According to Satapatha-Brahmana ¹⁴, ' Agni is a god, these names, Sarva, as the eastern people call him, Pasunampati, Rudra and Agni '. The names other than Agni are ungentle (asanta), Agni, who is the same as Rudra, had his abode in the sky as the sun, in the atmosphere as the lightning and fire. Hence, he receives the name Tryambak or three mothered. The identity of Agni with Rudra, the birth of Kumara of Skanda as mentioned in Mahabharata indicates the possibility that Rudra, who was the same as Agni was the father of Kumara ¹⁵ or Skanda.

From the Puranic period onwards, Agni occupies minor position and Rudra emerges into one of the supreme and he is often found to claim superiority over Vishnu and Brahma. Rudra retains his attributes as the destroyer and the terrific. Several Puranic legends ¹⁶, describes him as ' assuming the forms of the gods Vishnu and Brahma, of men, of bhutas and other beings, of beasts, and of birds, he is the soul of the universe and pervades through it he dwells in the heart of all creatures and knows all their desires, he carries a discus, a trident, a club and

a sword, he wears a girdle of serpents, ear ornaments composed of serpents and a yajnopavita of serpents. He has braided hair and matted locks, frequents cemeteries and performs awful rites, he is now a mild yogi and also terrible. He is said to possess in every age the nature of Narayana, that is, his tamasic nature '.

Siva-Rudra is represented as dancing in an ecstasy when he is known by the name Nataraja, as a naked figure engaged in begging for cooked rice, when he is called the Bhiksatanamurti and so forth. Patanjali refers to Siva as well as Rudra several times. Rudra is twice described as the god to whom animals are sacrificed, that is, ' Pasuna rudram yajate ' and in two other passages the medicinal herbs of Rudra are called auspicious ' Siva rudrasya bhesaji ' 17.

The birth of Rudra (Siva) is mentioned in various Puranas like Satapatha-Brahmana, Vishnu-Purana and Markandeya Purana etc., The account of the birth of Rudra as found in the Vishnu Purana ¹⁸, which is almost identical with that given in the Markandeya Purana, runs as follows:-
 ' at the beginning of the Kalpa (aeon) Brahma, was meditating upon begging a son similar to himself. At once a body of blue and red colour was seen sitting on his lap and weeping loudly, Brahma asked the boy why he was weeping. The boy answered ' give me a name ', Brahma conferred him the name ' Rudra '. But the boy wept again and again for

seven times more and obtained seven more names namely, Bhava, Sarva, Isana, Pasupati, Dhima, Ugra and Mahadeva¹⁹. This was ashtatanu murthy, the deity with eight aspects. The different names of Siva as Mahadeva, Dhurjati, Nilakanta, Sitakanta and Trinetra, etc., have been narrated at length by Gopinatha Rao, in his monumental work on Hindu Iconography.

L I N G A

Though Siva is worshipped under various names in anthropomorphic forms as detailed above, generally, he is worshipped in the form of phallus, that is, Linga fixed on a pedestal. The phallic cult has been traced to very ancient times, its origin, however, being still in mystery. The chief image in the central shrine of a Siva temple, is, in a large majority, a Linga and very rarely with anthropomorphic images of Siva. The worship of the creative energy of God, interpreted by the sense perception of man and represented by the symbols of Yoni and Linga in union, has apparently been as old as man himself.

The earliest references to the phallic worship are found in the Rig-Veda, where the phallus is called Sisinadeva. When we come to the Puranas, the references are many and more as explicit. The Skanda Purana²⁰,

says that ' sky is the shaft and the earth its pedestal, all gods dwell in the Linga, since the whole creation finds its origin and rest there, it receives the name Linga '. According to Markandeya Purana ²¹, ' Rudra and Vishnu are the creators of the universe and they form the Ardhanarisvara aspect of the former deity. Here the allusion is to be the Haryardha form of Siva, in which the female generative principle is inseparable and are ever found together in cosmic evolution is the real import of the Ardhanarisvara or Haryardha forms of Siva, the same ideas also conveyed in a brief way by the symbols of Linga and Yoni '.

According to Linga Purana ²², ' the pradhana, that is, the sustainer of the Linga and the pedestal of the Linga is Uma (Mahadevi) and the Linga is the visible Mahesvara '. A more expressive allusion to the generative power of the Linga and Yoni, the essence of the Siva cult is found in the Vishnu Purana, wherein Brahma asked Rudra, born of his anger, to divide himself, whereupon Rudra, divided himself into two, a male and a female portions. The epithet ' urddho-keso mahasopho nagno vikrita lochanah ' occurring in the Mahabharata is also worth noting in this connection. Sankaracharya in his Saundaryalahari ²³ also says ' When Siva is united with Sakti, he is able to create; otherwise, he is unable even to move '.

The earliest known Lingas are one at Gudimallam²⁴ in Andhra Pradesh and another at Bhita²⁵, now preserved in the Lucknow Museum, in Uttar Pradesh.

The Lingas are broadly divided into two classes namely ' Chala ' Lingas and the ' Achala ' Lingas, that is, moveable and immovable lingas. The achala Lingas are large and of stone which are permanently set up in the central shrine of Siva temples. The chala Lingas are moveable ones and are divided into mrinmaya (those made of earth); lohaaja (those made of metals); ratnaja (those made of precious stones) and kshanika (those made for the occasion and disposed off immediately after use).

The Linga is, generally fixed in a circular or quadrangular receptacle on a high monolithic pedestal known as Yoni, panavatta or ovadaiyar. In a Linga the square bottom part of the shaft is believed to represent Brahma, the octagonal middle part Vishnu and the circular upper portion Siva. The vertical lines on the Linga is known as Brahma sutras, without which the Linga does not become complete and fit for worship. The two vertical lines are engraved on the surface of the Linga known as Rudra bhaga or the pujabhaga, as it is often mentioned in the Saivagamas.

Lingas are generally setup on the pedestals known as the pindikas or pithas. These may be square,

rectangular, octogonal, elongated octagon, hexagon, elongated hexagon, duodecagon, elongated duodecagon, sixteen sided, regular or elongated, circular, elliptical, triangular and ~~semi~~-circular, in plan.

Sometimes a single Linga is known by the names ' sahasra ' (the thousand) Linga ²⁶ (Sl.No. 1 & 2). It is divided into twenty five facets, each of these later having miniature representations of forty Lingas and making up thus the number one thousand.

At Hampi, all the above detailed types of icons or relief sculptures of Siva seemed to have not been popular with the sculptors. Only selected types as dealt below have been met with.

Siva is represented in sculptures as a pacific (saumya) or as a terrific (raudra) deity. Each of these groups again can be sub-divided under two broad heads on the basis of the myths commonly associated with the god.

The later category of images have been given various names mainly of a descriptive character in the iconographic texts collected in the Saiva Agamas namely, Chandrasekhara, Uma-Sahita Alinga Chandrasekhara, Vrshabhavahana, Sukhasana, Uma-Mahesvara, etc., These names explain the different varieties of Siva images. The first three depict the god standing either alone or in company of his consort Uma, while the other three depict Siva as seated either alone or accompanied by Uma and sometimes both Uma and Skanda.

Other placid forms of Siva are Dakshinamurti, Nrtyamurti etc., Siva-Nataraja, dances various types of dances as Tandava, Lalita, Lalatatilaka etc., which are described in Bharata's Natyasastra ²⁷.

The sculptures of ghora or raudra form of Siva, are called Bhairava, Virabhadra, Virupaksha, Gajasamharamurti, Tripurantakamurti, Kalarimurti, Kamantakamurti, etc.,

Another group of Siva sculptures depicting his placid aspects are Ardhanarisvara and Harihara which emphasise in a way the synchronisation of central deities of different cults, Saiva, Vaishnava and Sakta. But sculptures of this type seemed to have not been popular with the Vijayanagara sculptor, as such few examples are seen at Hampi..

(I) SAUMYA MURTI OR PACIFIC FORMS OF SIVA
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(a) UMA-MAHESVARA MURTI

Uma-Mahesvara murti comes under the category of sukhasana. According to Vishnudharmottara ²⁸, 'the image of Siva and Uma should be seated on a seat, embracing each other. Siva should have a jatamukuta on his head with crescent moon stuck in it, he should have two arms, in the right one of which there should be a nilothpala flower and the left one should be placed, to embrace, on the left shoulder of Uma. Umadevi should have her right hand thrown in embrace of Siva and should keep in her left hand a mirror. The figure of Siva and Uma should be sculptured very beautifully'. Whereas Rupamandana ²⁹ states that 'Siva should have four arms and that in one of the right hands there should be a trisula and in the other a matulinga fruit, one of the left arms should be thrown on the shoulder of Uma and there should be a snake in the other left hand. The colour of Siva should be red like coral. There should be in this group Vrishabha, Ganesa, Kumara and a lean emaciated figure of the dancing rishi Bhiringi, all these arranged in an artistic composition'.

Gopinatha Rao ³⁰, has illustrated few sculptures of Uma-Mahesvara from Bagali, District Bellary, Aihole, District Bijapur and Haveri, District Dharwar, all the three from Karnataka and one from Ellora of Maharashtra.

The Bagali sculpture has Uma seated upon the left lap of Siva and has her right hand taken round in embrace and resting upon the right side of the chest of Siva and carries in her left hand a matulinga fruit. The front right hand of Siva is held in the abhaya mudra and the front left hand is placed on the shoulder of Uma. In the back left and right hands are trisula and damaru respectively. Uma's hair has been done up in a fine side knot. On the prabhavali are sculptured the miniature figures of asta-dikpalas.

Only sculpture of Uma-Mahesvara of Vijayanagara period from Hampi, which is preserved in the Archaeological Museum, Hampi (Sl.No. 3) does not adhere to any of the descriptions of Uma-Mahesvara murti, given in the texts mentioned above. This is a glaring departure of Vijayanagara sculptor which can not be explained properly. The only sculpture of this group available is crudely finished even after giving reasonable margin to the media (granite stone) the sculptor had to tackle with. The limbs are stumpy, the details are not minute. The features are expressionless, the seated posture is also not impressive. The sculptor can not be branded as not knowing the ancient canonical texts on iconography or the examples of such sculptures. As already referred above in **this** very district (Bagali) there are the fine examples of this group of Uma-Mahesvara murti but executed in green chlorite schist.

Here it may be mentioned that this type of Uma-Mahesvara was adopted on the obverse side of the gold coins issued by the Vijayanagara kings. Ofcourse this was not the only one type seen on their coins.

The samity of this group and the crude finish, probably indicate that this type of anthropomorphic sculptures of Siva were not so much favoured by the worshippers of Hampi during the Vijayanagara period.

Uma-Mahesvara (Acc.No.0448) Siva as Uma-Mahesvara, shown as seated in lalitasana on a two tiered pedestal, having four arms, holding a sword in the lower right hand, a damaru in the upper right hand, a trisula in the upper left hand and a bowl in the lower left hand. He wears karandamukuta, tucked with crescent moon to the left, ear-rings, necklace, chest band, waist girdle, yajnopavita, wristlets, armlets and anklets etc.,

Uma is seated to the left side of Mahesvara in lalitasana posture, having four arms, holding a sword in her lower right hand and a damaru in the upper right hand while trisula is in upper left hand and a bowl in the lower left hand. She also wears karandamukuta like Mahesvara, ear rings, necklaces, wristlets, armlets, waist-girdle, anklets and loose anklets. The drapery is shown as hanging upto the left foot. There are three chiselled holes for fixing garlands to the deities, at the time of worship.

(b) PASUPATASTRADANA MURTI OR KIRATARJUNA MURTI OF SIVA

An account of the gift of the weapon Pasupata by Siva ~~and~~ to Arjuna is narrated in the Vanaparva of the Mahabharata ³¹. ' Arjuna being advised by Indra to beseech Siva to grant him the powerful pasupatastra to fight successfully against the Kaurevas, Arjuna went to the Himalaya mountains, where he began to observe severe austerities for pleasing Siva. Siva assumed the form of a kirata (hunter) approached Arjuna and asura in the form of a boar to attack Arjuna; Arjuna having seen the boar coming against him aimed his arrow against it, but the kirata disputed the right of Arjuna to shoot the boar which he was the first to aim at. There was a fight ensued between kirata and Arjuna in which kirata was uniformly unsuccessful. Later Arjuna regained his senses and recognised in the kirata-Siva himself and fell at the feet of Siva and praised him. Siva admired the strength and courage of Arjuna and blessed with the powerful weapon pasupata '.

Kiratarjuna murti of Siva should have four arms, three eyes and a jatamukuta on his head. He is adorned with all other ornaments and wearing a yajnopavita. His colour is red, standing in samabhanga posture, carrying in his hands the dhanus, the bana, the parasu, and the mriga. Arjuna is to be seen standing on the right side of Siva and Parvati on the left. Arjuna should be represented standing with his hands held in anjali mudra and head adorned with a jatamukuta but with all ornaments.

Gopinatha Rao, has illustrated two sculptures of Kiratarjuna murti of Siva from Siva temple at Tiruchengattangudi and another from Srisailem, in his work on Hindu Iconography ³².

The sculpture of Kiratarjuna murti of Siva and Arjuna, depicted on the north-eastern side of the outer wall of the ardhamandapa of Virupaksha temple at Hampi ³³ (Sl.No. 4).

The panel depicted at the base of a pilaster. Arjuna is shown standing on one leg, with his right hand raised over his head and his bow hung on his left shoulder. He is standing under a tree . He is represented in diminutive form. As though, to maintain symmetry, a kirati with a bow held in her left hand is figured on the lower part of another pilaster. The central theme is flanked by the above, bestowing of the pasupata by Siva to Arjuna. Siva decorated with a kiritamukuta and accompanied by Parvati, is seated on Nandi (bull), whose left front leg is raised, indicating movement. Siva is holding an arrow the pasupata in his left hand and is in the posture of offering it to Arjuna. Arjuna standing in front of Siva and Parvati seated on Nandi, with his hands held in anjali mudra. He wears a kiritamukuta and his bow is hung on his left shoulder.

(c) NANDISANUGRAHA MURTI OF SIVA

Nandikesvara is an important adjunct to the family of Siva. When Nandi's tenure of life on the earth was coming to an end, he prayed intensively to Siva to grant him a longer lease of life. Siva appeared and granted him his prayer, as also the command over a portion of his ganas. At once he came a duplicate of Siva with three eyes and ten arms. Siva ordered his consort Parvati to treat Nandi thenceforth as her own son. Nandi was afterwards crowned as the lord of ganas and was married to Suyasa, the daughter of the Narut ganas.

A sculpture of Nandisanugraha murti of Siva kept at the entrance in the garbhagriha of Mallikarjuna temple at Malapana gudi (Sl.No. 5).

Siva is shown as seated in padmasana on a pedestal. He has four hands, the lower right hand is held in abhaya-mudra, the upper right hand holds trisula, the upper left holds a damaru and the lower left hand is kept on the body of Nandi in the form of granting anugraha to Nandi. His hairs are spread dishevelled and jatas are hanging on either side. He wears kundalas, hara, waist-girdle, anklets, wristlets, The face of Siva is defaced. This is an unconventional type of Nandisanugraha murti, of the Vijayanagara period.

(II) RAUDRA MURTI OR TERRIFIC FORMS OF SIVA =====

Under the terrific aspect, Siva is known by several names, each one being indicative of the destruction of a particular malevolent and troublesome demonical being. Siva is represented in sculptures known as Gajasamharamurti, having killed an elephant formed asura; Kalarimurti, as having killed Kala, the god of death; Kamantakamurti, because, he burnt down the god of love, Kama, who came to ~~m~~iddle with his austerities.

(a) GAJASAMHARA MURTI OF SIVA

Kurma Purana ³⁴, states that ' when several Brahmanas gathered round the linga named Krittivasesvara in Kasi (Benares) for worshipping, an asura, who assumed the shape of an elephant, came near it to disturb the meditation. Then Siva came out of this linga, killed the elephant-asura and made its skin as his upper garment '. Though different authorities give different accounts and differ from one another, the fact that Siva killed an elephant-asura and had the elephant skin as his garment is common to all.

The description of Gajasamharamurti of Siva in Amsumadbhadagama ³⁵ runs as follows. ' Siva in this aspect may possess four or eight arms; if there are only four arms, one of the right hands should hold the pasa and the

other the skin of the elephant, while the two left hands should hold the tusk of an elephant and the skin of an elephant respectively. If there are eight arms, three out of the four right hands, should carry the trisula, the damaru, the pasa while the fourth to hold the skin of the elephant; of the left hands one should be held in vismaya pose, another catch the skin of the elephant and the remaining two carry kapala and tusk of an elephant respectively. The left leg of Siva should be planted firmly on the head of an elephant-asura while the right leg should be bent and lift up above the thigh of the other leg. The tail of the elephant should be visible over the mukuta of Siva. The skin of the elephant should be so arranged as to look like a prabhamandala to the image of Siva. The image of Siva should be adorned with all ornaments and have the garment made of silk and tiger's skin '.

2234/9

According to Silparatna and other Saivagamas ³⁶

' in the right hands of Siva, there should be the trisula, a sword, the tusk of the elephant and skin of the elephant, while in the left hands a kapala, a shield, a ghanta and the skin of an elephant. The left leg of Siva must be kept firmly on the head of the elephant and the right one bent and held as in the utkutikasana posture '.

Gopinatha Rao ³⁷, has illustrated Gajasamharamurti from Amritesvara temple at Amritapura; Hoysalesvara temple at Halebidu from Karnataka and bronze sculptures from Tamil Nadu.

The sculpture of Gajasanhamurti of Siva (Sl.No. 6) depicted on a pillar in the ardhamandapa of a ruined Siva temple at Timmalapura, District Bellary, Karnataka. Here Siva is shown as standing in tribhanga posture, on the head of tampered elephant-asura. The skin of the elephant is spread and shown as a prabhamandala. He has four hands, the upper right hand holds a trisula, the upper portion of trishla is kept downwards as if piercing the head of the elephant and the upper left hand holds the ankusha while the lower right and left hand are supporting the skin of the elephant. The rear legs of the elephant are seen at the top on sides and the front two legs are seen below. Siva is shown as wearing a long kiritamukuta, karnakundalas, necklaces, armlets, wristlets, waist-girdle, dothi, long vanamala, anklets etc., Head of an elephant with its trunk is seen below the feet of Siva. The bone ribs, skin and four legs of the elephant are clearly depicted and in the centre Siva is shown as standing in tribhanga posture, a characteristic posture with the Saiva sculptures, at the hands of the sculptors of the Vijayanagara period. The sculpture of Gajasanhamurti is well proportioned and beautifully carved on one of the faces of a granite pillar.

(b) KAMANTAKA MURTI OF SIVA

According to Linga Purana ³⁸, ' after Dakshayani, the first wife of Siva, committed sati by plunging into the fire, because her father slighted her lord Siva by not offering oblations to him. Siva sat on the Hemakuta and began to practice severe penance. In the mean time the asura named Taraka began to cause havoc to the gods. They knew that the only person who could destroy this demon was a son born to Siva. So Siva had to be diverted from his austerities and be induced to beget a son for the purpose of destroying Taraka. Kama, the god of love, was deputed by all the gods, to create lascivious thoughts in the mind of Siva. Kama appeared before Siva and attacked him with his flowery arrows. Infuriated at the disturbance caused by Kama in his mind, Siva opened his third eye and emitted flames of fire and reduced Kama to ashes. Later Siva fell in love with Parvati and married and begot Kumara or Karttikeya and who in turn killed Tarakasura, thereby satisfying the wishes of the gods. At the entreaties of Rati, the wife of Kama, Siva promised her that Kama would be reborn as Pradhyumna '.

The Uttarakamikagama, the Suprabhedagama and the Purvakarnagama state that ' Siva as the Kamantakamurti should be represented similar to that of Yoga-Dakshinamurti, before which the figure of Kama or Manmata should be sculptured carrying in his hands flowery arrows and a bow made

of sugar-cane and being in the company of his consort Rati. The arrow should be held by Kama in his right hand and a bow in his left hand. The height of the figure of Kama may range from one to seventeenth of that of Siva. Siva should have three eyes, four arms, and his head adorned with jatamukuta, he should have a terrific look and carry a snake and an akshamala in the upper two hands and the lower two hands held in dhyana mudra. Kama should be sculptured as having fallen down at the mere glance of Siva '.

The mural painting in the Virupaksha temple at Hampi, is worth noticing since it depicts the story of Kamadahana or Kamantakamurti (Sl.No. 7). This is a rare but a beautiful painting of the early 16th century.

The panel is depicting mythological scene of Kamanataka murti or Madana Vijayana³⁹. Kama is also known as Manmatha and Pradyumna. He is also known as lexico-grapher. He is recognised as the son of Krishna-Vishnu and his consort is Rati (Love).

Kama, god of love, is portrayed as standing in a chariot with the superstructure of a temple, a typical Vijayanagara roof, a little gopura and the garbhagriha behind it. He is attacking Siva with his arrow of flowers at the request and instigation of the devas including Brahma, Vishnu and Indra, from a chariot drawn by a parrot,

with a bow of sugar-cane and the arrow of flowers in his hand. Siva is shown seated in the yogic pose, calm, serene and lost in austere meditation attended by two devotees and Mandi.

Rati, consort of Kama is also seen in the chariot behind Kama, standing in an attitude and with expression of pleading to her husband not to venture in disturbing Siva. Figures attending on Siva are also quite expressive of the awaiting disaster.

Kama is fully dressed with a spotted dhoti, a long shawl, which drops in front of him in a curve and falls on either side of him in graceful folds. He wears a waist band, ear rings, armlets, kiritamukuta etc., He is kneeling down on his right knee and with his left knee slightly bent is shooting his great arrow, graced with flowers.

An important thing to be noted here is that the river Tungabhadra and the Pampa Sarasu, on the banks of which, it is supposed that Siva sat in penance, are shown in colour at the feet of Siva.

(c) KALARI MURTI OF SIVA

The Siva Purana ⁴⁰ gives a detailed account of how Siva got angry with Kala, the god of death, and kicked him. The Purana says, ' that the Rishi, Mrikandu, was long without a son and he prayed to god Siva that he may be blessed with sons. God Siva appeared and asked him if he would like to have a large number of useless sons or alternatively only one remarkably intelligent but with his life limited to sixteen years. The Rishi asked for the latter, and Siva blessed him accordingly. Manasvini, the wife of Rishi, in course of time bore him a son who was called Markandeya. When Markandeya, remarkably intelligent, grew up the hearts of the parents began to weigh with sorrow, for at the sixteenth year of his age he was destined to die. When Markandeya came to know of it, he resolved to offer pujas to the gods at all important places of pilgrimage. The traditions say that in course of his pilgrimages he reached, Tirukkadavur in Tanjore District of Tamil Nadu, where, he intently absorbed in worshipping Linga enshrined in its temple. Yama, the god of death, sent his emissaries to bind the Markandeya's soul. The emissaries reported that they failed to do so. Then Yama, proceeded in person to conduct the operation against the life of Markandeya. He succeeded in binding with the Brahma sutra, but Siva burst out of the linga and forced a kick on the chest of Yama, and almost killed him when he

came to his senses and prayed Siva for his fault. Siva then blessed Markandeya to be as one of the chiranjivis (immortals) '.

This beautiful story is often seen perpetuated in stone and colour in many South Indian temples and Siva in the act of chastising Yama is known as Kalari murti.

According to Amsumadbhadagama ⁴¹, ' the image of Kalari murti is to have its right foot placed upon a padmapitha and the left leg lifted up so far high as to reach the chest of the figure of Yama, over which the toe of Siva should rest. Siva should have three eyes, lateral tusk, the jatamukuta adorning the head, four or eight arms. If four arms, one of the right hands carrying a sula or be held in the hand trisula, lifted up as far as the ear, the other right hand may carry sula or be held in varada mudra. The front left hand should be in suchi pose and the back left hand in vismaya pose. If Siva has eight arms, the right ones should bear in them the sula, the parasu, the vajra and the khadga while remaining two hands held in vismaya and suchi poses respectively. The colour of Siva here is red and adorned with all ornaments. Kala or Yam should be represented with two arms, side tusks and adorned with karandamukuta. One of his hands should carry the pasa or Brahma sutra and the remaining hand should be doing anjali pose to Siva and looking upto Siva for grace '.

The Kamikagama ⁴² describes that ' the figure of Siva as Kalari murti, be represented as rising from the linga which Markandeya was worshipping and the figure of Yama be standing by the side holding Brahma sutra in his hand. Markandeya should be seated near the linga with flowers for offering and his face should indicate the fear due to the appearance of death rather than happiness at the appearance of Siva for his rescue '.

Gopinatha Rao ⁴³, has illustrated few sculptures of Kalari murti from Dasavatara Cave at Ellora, Kaliasanatha temple at Ellora in the Maharashtra and Pattisvaram in Tanjore District and Tiruchchongattangudi in Tamil Nadu.

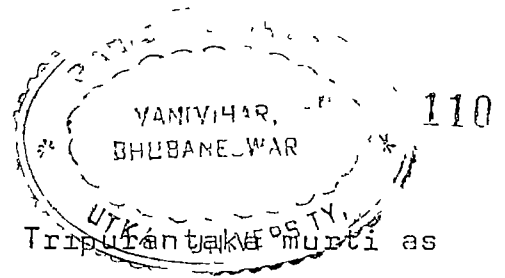
A beautiful figure of Kalari murti of Siva is depicted on the front face of the wall of main entrance gopura of the Virupaksha temple at Hampi (Sl.No. 8).

The panel is depicting the story of Markandeya. The boy Markandeya is shown as embracing the linga, which is shown as installed in a mandapa with sikhara at the top. To the left side of linga is shown that Kala or Yama, the god of death, having thrown the pasa around the neck of boy and pulling. On the right side, Siva is depicted as piercing his trisula into the body of Kala, who has fallen at the feet of Siva. Kala, fallen at the feet of Siva, is shown as hands held in anjali mudra and praying for mercey. Siva has four hands, the lower right and left

hand hold the trisula in the act of piercing Kala, and the upper hands hold some objects which are not clear due to over-coating of white wash. He wears kiritamukuta ear rings, and other usual ornaments worn by Saivite deities of Vijayanagara period. The left leg is planted on the body of Kala while the right leg is raised little as if to keep balance of the body while driving the trisula into the body of Kala. The other details are not very clear because of over-coating of white-wash on the panel. However, the story of Kalari murti of Siva and Markandeya is clearly seen in this panel.

(d) TRIPURANTAKA MURTI OF SIVA

Karnaparva of the Mahabharata ⁴⁴ states that ' the three sons of Tarakasura named Vidyunmali, Tarakakasha and Kamalaksha, having performed great penances, obtained boon from Brahma, that they should occupy three castles whereupon they should move as they desired and that after a thousand years, the three castles should unite into one and shall be only destroyable with a single arrow. The asura architect Maya built them the three castles, one of gold in the heaven; another of silver in the air; and a third of iron on the earth. The asuras occupied each one a castle and started moving freely and harassing gods and rishis. Then all the gods requested Brahma as to the means of destroying these asuras. He told them that they could only be killed with a single arrow which can be wielded only by Siva. Then all the gods prayed to Siva to kill the asuras. Siva demanded all the gods to spare their powers (sakti) to add to his own strength which they readily obliged. Upon that Siva became Mahadeva. Vishnu became his arrow, Agni its barb and Yama its feather. Mahadeva made the Vedas his bow and Savitri his bow string. Brahma became his charioteer with the three barbed arrow consisting of Soma, Agni and Vishnu, the castles with their inhabitants were destroyed by Mahadeva '.



The destruction of the Tripurantaka murti as given in the Amsumadbhedagama ⁴⁵ alone are not less than eight different forms. The common features of the eight forms of Tripuranataka murti are all of red colour complexion, have one face, three eyes and have Devi on the left side. In this aspect Siva is guided by a passion composed of the satva and the rajo gunas.

Gopinatha Rao ⁴⁶ has illustrated Tripurantaka murtis from Kailasanatha temple at Ellora, Dasavatara Cave at Ellora in Maharashtra and Kailasanatha temple at Kanchi, Sundaresvara temple at Madura in Tamil Nadu.

The mural painting of Tripurantaka in the Virupaksha temple at Hampi (Sl.No. 9), is most interesting and noteworthy which is of 16th century. This is a masterpiece of Vijayanagara painting depicting Siva as Tripurantaka murti attacking from his chariot, the three demons of Tripura ⁴⁷. The earth has been used as the chariot, the sun and the moon form the wheels of the chariot. The chariot is drawn by the four horses, that is, four Vedas, which have been harnessed a rein of the four hooded naga (Adisesha). And these reins are held by the charioteer who is none other than Brahma, the four faced seen prominently with his four crowns. Nandi is seen following his master's chariot, as a body guard. A Nagini is seen ~~xxxxxxxxxxxxxxxxxxxx~~ holding an umbrella over the head of Siva. He is fanned by another figure.

Siva is shown here as a well built, three eyed. He has four arms, moustached, bearded and adorned with a kiritamukuta and a number of ornaments. He is also wearing ratnakundalas. He is standing in the alida pose with the mandaraparvata as bow and Vishnu as an arrow.

The Tripuras or castles of the asura brothers are represented in the form of three circles opposite of Siva. These circles (castles) are connected by a ring-like thing which indicates that the castles are rotating ⁴⁸. These castles contain the figures of asuras and their fierce looking attendants. The prominent light blue colours in these three circles represent the sky, the location of the castles of the asuras. The top castle represents probably the golden city while below to the right is another depicting a figure, who is dark and opposite him slightly fairer, both armed with powerful sword and a shield which are typical Vijayanagara weapons and this evidently represents the iron city. Opposite this darkish castle is probably depicted the silver city. The site of the incident is represented to be the outskirts of the forts, with bushes, trees, wild animals etc., are all shown with spirit and accuracy. Thus the whole incident has been represented quite interestingly.

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(e) VIRABHADRA

Virabhadra is another form of samhara (destructive) aspect of Siva which was a highly popular cult in Vijayanagara. Virabhadra is a form of Siva assumed at the time of the destruction of the yajna (sacrifice) performed by Daksha. Bhadrakali is his consort.

The Kurma Purana ⁴⁹ says that ' on the one occasion Daksha and his consort paid a visit to the house of Siva and Daksha became displeased with his son-in-law, Siva and returned back, though, inspite of solicitious attentions of Siva. On another occasion Siva's wife Sati, went to her father Daksha's house and he reviled Siva in the presence of Sati and also abused her and directed her to quit his house. This insult offered to her in his own house by Daksha smote Sati so hard that she burnt herself to death. Siva became angry and created Virabhadra and destroyed Daksha '. Whereas Bhagavata Purana ⁵⁰ says that ' the gods and rishis were assembled at a sacrifice. Daksha entered the hall when all the assembly excepting Brahma and Mahadeva rose up. Daksha made his obeisance to Brahma, but Daksha did not like Mahadeva being seated when he entered the hall and reviled Mahadeva in very strong and highly objectionable words at which Siva departed from the hall of sacrifice. Some years after, Daksha began to perform the great sacrifice known as Brihaspatisva and invited all the gods with their wives

except Siva and his wife. But Sati persisted in going, and, as was predicted by her husband, was slighted by her father. On being treated with scant courtesy, at her father's house by Daksha during her visit, Sati, committed suicide by entering into the fire. The news of the death of his spouse reached Siva, who in his anger tore a lock from his matted hair, and this lock of hair took a gigantic form of Virabhadra. Bidden by Siva, Virabhadra completely destroyed the sacrifice of Daksha and brought him to submission to Siva '.

According to Sritatvanirhi, ' Virabhadra should have four or eight arms, three eyes, and a terrific face with fierce side tusks. In the left hands should be a bow and a gada and in the right ones a khadga and a bana. He should be wearing a garland of skulls and be standing on a pair of sandals. On the right side, there should be Daksha with a goat's head, two eyes and two horns and with hands held in anjali pose '. Whereas Karnagama gives a different description and says ' that the figure of Virabhadra should have four arms, three eyes, head adorned with jatamukuta which emits fire or kiritamukuta, side tusks and wearing garland of skulls and bells, yajnopavita of snake and adorned with all other ornaments. He should carry the khadga, the ketaka, the dhanus and the bana '.

The worship of Virabhadra deity appears to have gained vast popularity during the Vijayanagara days as

testified by a good number of Virabhadra temples and the sculptures seen in the ruins of Hampi of which many of the loose ones have since been removed to the local Archaeological Museum, Kamalapur. The reason for this can be traced due to the prevalence and popularity of the sects like Virasaivism and Virabhadra cult during those days. Particularly Virasaivism which had a prominent role in the founding of the Vijayanagara kingdom, its subsequent expansion and consolidation. The followers of Virasaivism treated Virabhadra as their distinct and patriotic deity based on the conceptions that Virabhadra happened to destroy the yajna organised by Daksha, and the performance of such yajnas was not recognised by them etc., As far as South India is concerned, we see independent temples and worship of Virabhadra deities from 12th century onwards when Virasaivism was revived and popularised by its followers like Basavesvara, Channabasava etc., The worship of this deity is quite popular with the Virasaivas even now, who form a sizeable population in this part of the country. Among the Virasaivas, there is a subgroup known as ' Virabhadrana Okkalu ' whose family deity is Virabhadra and whose religious rites are quite elaborate and sometimes quite inspiring.

Specially when we come to the Vijayanagara period, the popularity established by the Virasaivism resulted in the erection of temples for Virabhadra images,

many of them are of impressive dimensions, one such example is the image in the Uddana Virabhadra temple of Hampi which is 3.70 mtrs. in height.

The sculptors of Vijayanagara period have followed to a great extent the description given in the Karanagama, in carving of Virabhadra images, as briefly accounted above. But variations are noticed in few examples which can be explained as the outcome of the imagination and conceptual beliefs of the individual sculptor, but not based on any of the ancient texts.

Normally the Virabhadra images of the Vijayanagara period at Hampi are usually shown as standing in tribhanga posture yet not so prominent bends. They are unique and usually shown as standing on a pair of sandals, like the ones normally used by the saints. They are with four hands always excepting in few cases. The four hands hold khadga (sword), bana (arrow), dhanus (bow) and khetaka (shield) respectively starting from the lower right hand. They are shown wearing a yajnopavita or channaveera, a rundamala, anklets, wristlets, armlets, haras, udarabandha, katibandha and tight lower garment (dhoti). Virabhadra is shown as wearing a karandamukuta sometimes kiritamukuta on his head, on the front of which invariably is seen a miniature linga on a peta. He has a short hilted dagger invariably tucked in his waist girdle. The shield is always a rectangular one serving as normally, resting piece for the lower

left hand. He has always three eye, with moustaches, canine teeth and standing under a prabhavali with kirtimukha at the crest. The waist-girdle also shows a kirtimukha in the centre probably used as a buckle of the waist girdle.

Daksha with his goat's head and standing with hands held in anjali mudra is invariably shown in miniature size, normally to the right of the main deity with few exceptions.

Generally these sculptures are of large sizes sometimes more than 12 feet high and carved out of a single block of stone, in bold relief or in round. The figures are well executed with expressions. Though they are shown with canine teeth, moustaches etc., but the expressions which can be read on the faces can be said to be of saumya since the figures are carved as the ones giving protection to Daksha after he had surrendered to Virabhadra. here he is carved as benign one, hence, is the popularity of this deity not only during Vijayanagara period but also in the present days particularly with the Virasaivas and a sect of artisans who are known as acharis professionally goldsmiths, blacksmiths etc.

An interesting Virabhadra sculpture (Sl.No.10) from Hampi, is now exhibited in the Archaeological Museum, Kamalapur. This sculpture of Virabhadra is shown as standing

between two pilasters with a prabhavali and kirtimukha in the centre of it, over the head. He is shown in tribhanga posture. He has three eyes, moustaches and canine teeth. He has four hands, holding a khadga (sword), a band (arrow), a dhanus (bow) and the lower left hand is resting on an oblong shield (khetaka). He is wearing kiritamukuta with beaded bands and a linga in the centre. There is a fillet with festoons and tassels at the ends. He has ear rings in his ears. He is wearing beaded haras, one of them having central pendant. He wears a three stringed upavita and also an udarabandha. The waist-girdle has the design of kirtimukha in the centre, probably serving as buckle. He is wearing a long rundamala. The other ornaments are the beaded wristlets, armlets, loose anklets, anklets and finger rings. There is a goat-headed Daksha to his right standing looking upwards and holding his hands in anjali mudra. The prabhavali shows foliated designs. Measurements:-230 x 115 x 33 cms.

Another interesting Virabhadra sculpture (Sl.No.11) from Hampi, also displayed in the Archaeological Museum, Kamalapur, has its head missing. Virabhadra is shown as standing between two pilasters and prabhavali which is broken and missing. He is shown standing in tribhanga posture, on a pair of sandals with left foot slightly forward and the knee is bent. He is wearing three haras, upavita, udarabandha, armlets, double wristlets, anklets,

loose anklets, double waist girdle, one of them having festoons and kirtimukha crest at the centre. He is wearing bejewelled vanamala as well as rundamala. The oblong shield which is shown as resting on a human head has the floral design carved on the front face of the shield. The lower left hand is resting on the oblong shield. The head and three hands of Virabhadra are broken and missing. Goat headed Laksha who is shown to right, is holding his hands in anjali mudra. The face of Laksha is also chipped off and missing. The sculpture has been carved with well proportionate limbs and the ornaments with minute details and finish. Measurements:- 140 x 79 x 30 cms.

One more interesting sculpture of Virabhadra (Sl.No.12) from Hampi, also displayed in the Archaeological Museum, Kanagalur, has ten hands. It is shown in bold relief and within the border of scrolls decoration with one kirtimukha at the top and three others at the bottom along with two flowers carved in squares. Here also the deity is shown as wearing ornaments, dress and rundamala as in the case of above examples. The hairdoe which forms part of jatamukuta is shown in a semi-circular fashion at the back of the head as siraschakra. The ten hands starting with the lower right are holding khadga (sword), bana (arrow), gada (mace), trisula (trident), damaru (kettle drum), baku (dagger), pasu (noose-string), khetaka (shield) and dhanus (bow) respectively. The lower right hand is broken and its attribute missing. He has three eyes, mustaches

and canine teeth. He is standing on sandals. He is wearing a long kiritamukuta with the top finished in the form of a kalasa. There is a linga on the front of kirita. He has beaded ear ornaments and also fillet. He has two haras, upavita, channaveera, armlets, wristlets, waist-girdle, anklets and loose anklets. Here it is interesting to note that the goat headed Daksha is shown to the left on the main deity and not to the right as usual. He is standing in samabangha posture holding his hands in anjali mudra. The dress of Daksha is again unusual, it appears like a tunic. Measurements:- 127 x 93 x 27 cms.

There is an unusual type of Virabhadra sculpture ⁵¹, (Sl.No. 13) on a small hillock south of the Katanga hill, which is locally known as Mandi-Virabhadra, since the right knee is bent and resting on the ground (Mandi meaning knee in the local Kannada language). This is in the well known alida posture and as though charging towards the left. The other features of this sculpture of Virabhadra are similar to the first one except the following variations. The sword is not pointed and the oblong shield is held by its handle at the waist band. He is wearing patrakundalas in the ears and no sandals are shown. The limbs are not so proportionate but the force of movement can be very well seen in this sculpture. The various but usually seen ornaments, drapery, weapons eyes, lips etc., are boldly and a bit flatly shown by the sculptor. Daksha is shown at the back and in miniature form as usual.

There are two more interesting sculptures of Virabhadra, one on the hillock east of the Kampli road ⁵² and the other to the south-east of the Hatanga hill ⁵³. The intention of the sculptor in this case appears to emphasise on the forcible movement of action as if Virabhadra is going to war or charging on somebody. Although, all other descriptions are almost similar to the above ones, but the upper right hand is shown here in the act of taking out an arrow from quiver. In spite of the force of movement introduced in this composition, yet the benign expression on the face is still seen and as usual the figure of Daksha winning Virabhadra's grace is shown in miniature form to the right of the deity and standing with hands held in anjali mudra.

There are two more sculpture in the Archaeological Museum, Kamalapur which show only two hands. One of them (Sl.No. 14) is shown in tribhanga posture, the right hand resting on an oblong curved shield. All other ornaments, drapery, etc., are seen similar to the first one mentioned above. Below the feet, on the front part of the pedestal is shown a devotee in low relief probably representing the person who might have responsible for the carving of this sculpture. As usual, Daksha is seen to his right.

The other two handed Virabhadra sculpture (Sl.No.15) is also interesting though the finishing is not attractively done. This sculpture has no kiritamukuta or karandamukuta

on his head but the whole hair-do has been shown as if combed up and tied tightly and plaited which is shown as hanging to his left and coming down near the left shoulder. The two hands hold a khadga (sword) and crudely finished khetaka (shield). The arrangements of feet on the sandals with toes stretched in opposite directions is quite unusual and unimpressive. The sculpture of Virabhadra is very much wornout and unimpressive. Even the goat-headed Daksha seen to the right of the main deity is crudely finished.

Another important sculpture of Virabhadra (Sl.No.16) is seen in a temple now known as Uddana Virabhadra temple by the side of road to Hampi from Kamalapur. The importance lies in the fact that there are two dated inscriptions recording the date of the consecration of this deity. It was installed in A.D. 1545⁵⁴, when Sadasivaraya was the ruling king of the Vijayanagara empire. One dalavaya Janagemaya, most probably of Virasaiva faith and the general attached to Yera-Tinnaraja, was responsible for the construction of this temple and installation of the deity. It is also further established that this Virabhadra temple was a part of Virasaiva matha popularly known as Hirya matha (religious institution) which was the practice with the Virasaiva mathas even in those days, as already discussed above.

The original name of this sculpture was Mudu Viranna, that is, beautiful Virabhadra, again stressing on the benign aspect of Virabhadra and not on the ugra aspect of it as discussed above. At present this sculpture is known as Uddana Virabhadra probably Uddana meaning tall in the local Kannada language, because it is almost 12 feet in height. It is a living temple and archakas are the followers of Virasaivism.

This deity as Virabhadra is shown in bold relief as standing in sambhanga posture on a pair of sandals. He has three eyes, his four arms are holding a long khadga (sword) in the lower right hand and a bana (arrow) in the upper right hand, a dhanus (bow) in the upper left hand while the lower left hand is resting on the oblong shield (khataka). Ear rings, necklaces, wristlets, armlets, loose anklets etc., are the other ornaments seen on the body. The sculpture of Virabhadra is presently under worship since its installation during the time of Sadasivoraya. There is a dwarfish-goat headed Daksha to his right, standing with hands held in anjali mudra. The prabhavali around the deity shows foliated designs. The sculpture is carved out of a single stone block of granite.

BHADRAKALI

The female counterpart of Virabhadra is known as Bhadrakali. She is also said to have been created along with Virabhadra to accompany him on his mission to desecrate and destroying the yajna of Daksha and also to punish him. She form part of the retinue of Virabhadra, so she too in sculptural representation shows with all the attributes of Virabhadra. There is one relief of Bhadrakali on a hillock south of a Matanga hill in Hampi. She is shown along with two other forms of Devi, one seated and other standing to her right. The Bhadrakali seen here is standing in samabhanga pose and facing front. She is wearing kiritamukuta, patrakundalas in the ears, ornaments around the neck, on the arms, wristlets and loose anklets. She is wearing the feminine lower garments with frills on both side. She has six hands, four of them holding the usual weapons like Virabhadra, the khadga the bana, the dhanus and the khetaka. The additional weapons in the other two hands are the damaru and the trisula. The usual holes for holding the flower garlands are seen one on either side of the kiritamukuta.

Another example of Bhadrakali, is a piece of sculpture now displayed in the Archaeological Museum, Kamalapur (Sl.No. 17). Here Bhadrakali is shown as standing in tribhanga posture. She has four hands which show the usual weapons held by Virabhadra. The upper right

hand is broken and missing. The lower left hand is resting on the oblong curved khetaka. She is shown wearing kiritamukuta with a linga on the kantipitha, patrakundalas, haras, wristlets, armlets, anklets, rundamala, kuchabandha, and the lower garment. The sculpture is not so finely finished and the expressions are not clear. All the attributes and features are common to Virabhadra and Bhadrakali except that Bhadrakali is shown with prominent breast, kuchabandha and other ornaments, but without goat headed Daksha attending by her side.

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III. NATARAJA OR NRITYA MURTI OF SIVA =====

Siva is a great master in the art of dancing. He is said to be often dancing in ecstasy on the burning ground with great glee accompanied by music. He, the king of dances, dances various types of dances, such as dandata or Tanda, Lalita, Lalatatilaka, Kalasa, Talacchinnatis etc., which are described in Bharata's Natyasastra ⁵⁵. There are hundred and eight different kinds of dances mentioned in the Saivagamas. It is interesting to note that all these hundred and eight kinds of dances (karanas) are sculptured on either side of a gopura of the Nataraja temple at Chidambaram in Tamil Nadu, with their titles in Sanskrit engraved below each one of them. All these sculptures and texts are already reported ⁵⁶.

According to Amsubhedagama ⁵⁷, ' the image of Nataraja Siva should be sculptured according to the uttama-dasa-tala measurements. The front left hand should be held in dandahasta or the gajahasta pose across the body, the back left hand should carry agni either in a vessel or upon the palm itself. The front right hand should be held in the abhaya pose, the top of the middle finger should be just touching the hikkasutra and the back right hand should hold a damaru. The right leg should be slightly bent and placed upon the back of the apasmarapurusha and the knee should reach the nabhasutra. The left leg should be slightly

lifted up, some what turned towards the right and kept across it. On the head of Siva there should be jatamukuta adorned with flower garlands and other ornaments over the body. The jatas should be seen on either side issued from this jatamukuta. Apart from the other ornaments, he should wear a yajnopavita, a urasutra, rings etc., The face of Nataraja should be smiling. The apasamarapurusha who is trodden by Siva should have his head on the right side and his legs on the left side of Siva. He should be black in colour and be playing with a snake '.

The Uttarakamakagama ⁵⁸ gives somewhat more detailed description. It states that ' Nataraja-Siva should have four arms, the front left hand in the gajahasta pose, the front right hand in abhaya mudra, the back right and left hands carrying a damaru (kettledrum) and agni (fire) respectively, three eyes, the right leg firmly planted on the back of the wriggling apasmarapurusha and the left leg raised high up in a slant. The jatas should be spread around the jatamukuta. These jatas vary from five to thirty, each one being separated from one another and the colour of these jatas should be brownish red. In the jatas on the right should be standing figure of Ganga and on the left side chandra (crescent moon). He should wear necklaces of different sorts made of pearls, snake and other types, upper garment made of tiger's skin. He should have in the left ear lobe, patrakundala and in the right makarakundala.

The colour of Siva-Nataraj should be milky-white. Apasmarapurusha should be in the chatush-tala measurement, with two arms, holding in his left hand a snake with its spreadout hood. On the right side of Nataraja, there should be either the rishi Bhringa or Bhadrakali '.

Nataraja as described in the Amsubhedagama, above mentioned is commonly seen in Saiva temples in South India. In all Siva temples of importance, a separate place is allotted to Nataraja which is known as ' Natana-Sabha '. The most important of these sabhas is that one in the Nataraja temple at Chidambaram in Tamil Nadu.

Coomaraswamy has worked on mystic aspects of the dance of Siva, which he contributed to the Siudhanta-Dipika. The Tamil text called dance of the great god in this manner ' creation arises from the drum, protection proceeds from the hand of hope abhaya, from the fire proceeds the destruction, while the foot held aloft gives mukti (salvation) '.

The dance of Siva is considered to symbolise the motion of cosmic energy in creating, preserving and destroying the visible of production, preservation, destruction, embodiment and release, that is, Srishti, Sthiti, Samhara, and Anuraga. These separately considered to symbolise the activities of Brahma, Vishnu, Rudra, Mahesvara and Sadasisva 60.

Gopinatha Rao ⁶¹, illustrated with photographs different dances of Siva, like Dhujangatrasa, Katisamam, Lalita dance, Lalatatilaka, Chaturam dance and Talasamsphotitam, in his monumental work on Hindu Iconography.

Sculptures of Nataraja-Siva depicted on the pillars of Achyutaraya temple, Virupaksha temple of Vijayanagara period from Hampi and on a pillar of ruined Siva temple at Timmalapura in Bellary District, are described as follows.

Siva is depicted as Tandava on a pillar in the Natyamandapa in the Achyutaraya temple at Hampi (Sl.No.18). He is shown as dancing in Tandava posture, standing on a pedestal. He has six hands with some indeterminate objects in the lower right hand. He is playing on the dakka with his front hands, rear left hand is raised above the head to touch with the right foot in a dancing pose. The middle left hand holds trisula. He wears kiritamukuta, ear rings, wristlets, anklets, waist-girdle and anklets. The right leg is lifted up and touches one of the left hands above the kirita whereas the left leg is slightly bent to balance the body in the act of dancing. The sculpture of Tandava Siva is a well proportioned and balanced one.

Nataraja depicted on a pillar in the bhogamandapa of Virupaksha temple at Hampi (Sl.No. 19). Siva is shown

as Nataraja dancing on a apasmarapurusha, who is shown at the feet of Siva. He has four hands; the lower right hand in abhayamudra, the upper right hand holds serpa, the upper left hand holds agni and the lower left hand held in gajahasta pose across the body. The right leg is slightly bent and placed on the back of the demon, apasmarapurusha. The left leg is lifted up and turned towards the right leg and kept across. He has three eyes. He has jatamukuta and locks of hair spread on either side. He wears karanakundalas, necklaces, hara, waist-girdle, armlets, anklets, and loose anklets. From the jatamukuta issue jatas spread horizontally.

Apasmarapurusha is shown below the feet of Nataraja. His face is turned towards right side and playing with a snake. The prabhamandala is depicted around the figure of Nataraja, resembling the orb of the sun. The sculpture is carved on stone in the imitation of bronze sculpture, on the same subject.

Nataraja-Siva depicted on a pillar in the ardhamandapa of a ruined Siva temple at Timmalapur, in Bellary District (Sl.No. 20). Siva is depicted as Nataraja in tribhanga posture on the back of the demon, apasmarapurusha. He has four hands and three eyes. The lower right hand is held in abhayamudra, the upper right hand holds damaru, the upper left hand holds agni and the lower left hand held in

gajahasta posture, across the body. The right leg is slightly bent and placed on the back of the demon and the left leg is slightly lifted up and turned to the right and held across. He wears jatamukuta and the locks are spread on either side. He wears karnakundala, necklaces, armlets, wristlets, waist-girdle, garland, anklets and other ornaments over the body.

The demon apasmarapurusha is shown at the feet Nataraja. He is shown as couchant with his face turned upwards and looking at Nataraja. He has two hands, the details are not so very clear and the prabhamandala at the back of Nataraja is shown as orb of the sun.

IV. DAKSHINA MURTI OF SIVA =====

The Saivagamas mention twenty four sportive forms of Siva and most of which are usually met with in the South Indian temples. One of the most important of these is that of Dakshinamurti, which generally occupies a niche in the South wall of the central shrine of a Siva temple.

Siva as the greatest teacher of Yoga, Vina, Jnana and Vyakhyana, is known by such names as Yoga-Dakshinamurti, Vinadhara-Dakshinamurti, Jnana-Dakshinamurti and Vyakhyana-Dakshinamurti. The etymology of the name 'Dakshina' has been explained by Gopinatha Rao ⁶², on the basis of some texts. Because Siva was seated facing south when he taught the sages, yoga and jnana, he came to be known as Dakshinamurti. This aspect of Siva is always invoked by the students of science and arts. Of these, the Vyakhyanamurti is most frequently met with in the temples of both Saiva and Vaishnava, in South India.

(a) VYAKHYANA DAKSHINAMURTI OF SIVA

The general posture of the image of Vyakhyana Dakshinamurti shows him with his right leg bent vertically at the knee and placed on the body of the dark demon apasmarapurusha, who is mentioned in the Silpasangraha, playing with a serpent, and the left leg bent across so as to rest upon the right thigh, which is called lalitasana or

virasana posture. He has calm countenance, indicative of perfect peace within. His matted hair (locks) are either dishevelled or are formed into a jatamukuta tied together by a serpent.⁶³ The body is besmeared with ashes and all the usual ornaments of Siva decorate him. The right fore-arm points the jnanamudra or vyakhyanamudra and the back arm holds rosary or sometimes snake, the left fore-arm shows the varadamudra and the remaining left back arm holds the fire pot or deer or kettle drum. He is adorned with all ornaments, garments of cloths or tiger's skin and yajnopavita and etc., In the left ear, there should be a sankhapatra and in the right ear a makarakundala or nagakundala. The Silpasashtra adds that this aspect of Siva preaches the dharma or law to the seven rishis, Narada, Jamadagni, Vasista, Bharigu, Bharadvaja, Sanka and Agastya. These rishis should have jatamukuta and garlands of rudrakashamala around their necks and white yajnopavita, on their bodies. The god Dakshinamurti should be adored by kinnaras, devas and others.

According to Upanishad and Suta-Sanhita⁶⁴,
 'Dakshinamurti, is the supreme god, who, at the end of an aeon, that is, kalpa, absorbs within himself the whole universe and remains resplendent with joy. Jnana (Knowledge) is known as dakshina and since dakshina is ever in front of Siva and is gazing at him, he is called Dakshinamukha. The apasmarapurusha under his foot is the personification of the ignorance of the living beings, which he keeps under

subjugation under the tread of his foot. The book which he holds in his hand contains all the wisdom and illuminates the souls of beings. The akshamala which he carries in his hand is the representation of the tatvas. The shade of his body represents eternal bliss and eternal energy. The wide-spreading banyan tree, under which Siva is seen seated, casting deep shade is the symbol of maya and the vrushaba of Siva is dharma (law). He is teaching the rishis who are already deeply versed in the Vedas and atma-vidya and rescuing them from samsara (bondage). He is himself imperishable, without birth and death and the kamalasana or the lotus seat upon which he is seated is the symbol of the sacred syllable Om '.

(b) VINADHARA DAKSHINAMURTI OF SIVA

Siva, as a great exponent of music, both instrumental and vocal, he is worshipped in the form of Vinadhara Dakshinamurti. According to Ansumadbhedagama⁶⁵, ' that the left leg of this murti should be in the utkutika posture and the two front hands should hold the vina and the back hands should carry akshamala or rosary and agni or snake respectively. Surrounding the figure of Vinadhara murti, there should be different kinds of animals and reptiles, sages and ascetics. Vinadhara Dakshinamurti may be sculptured as seated or standing.

Gopinatha Rao⁶⁶, has illustrated with photographs, different types of Dakshinamurti in his work on Hindu Iconography.

A sculpture of Vyakhyana Dakshinamurti of Siva, now displayed in the Archaeological Museum, Kamalapur, (Sl.No.21). Siva is shown as Vyakhyana Dakshinamurti, seated in lalitasana on the Kailasa mountain. He has four arms holding snake in the upper right hand while the upper left hand seems to be holding fire-pot. The lower two hands are chipped off, probably held in vyakhyana mudra and varada pose originally held respectively. His hair is dishevelled but bound with kasabandha having central crest. The hair locks are hanging down on either side. He wears patrakundala in the left ear and nagakundala in the right ear, haras, chestband, waist-girdle, wristlets, anklets, armlets, yajnopavita etc. The right foot is placed on the body of the demon apasmarapurusha. The two lower hands, left leg and right knee are chipped off and missing. On either side a rishi is shown as sitting with hands held in anjali mudra. The sculpture is much wornout and this is the only piece of Vyakhyana Dakshinamurti of Siva so far noticed in Hampi.

Another sculpture of Vyakhyana Dakshinamurti of Siva depicted on a boulder near Kotilinga at Hampi(Sl.No.22). Siva is shown as seated in virasana posture on the Himalaya, under a banyan tree. The right leg is resting on the back of apasmarapurusha while the left leg is bent and kept across on the right knee. The yogapatta goes round the body and the left knee. He has three eyes and four hands.

The lower right hand is held in vyakhyana mudra with akshamala; the upper right hand holds snake; the upper left hand holds agni and the lower left hand partly chipped off, is in danda pose, the elbow resting upon the left knee. He wears a jatamukuta and locks of hair are spread on either side and coming downwards. He wears karnakundalas, necklaces, hara, channavira, yajnopavita, waist-girdle, armlets, wristlets, anklets and loose anklets.

On either side are seen rishis standing with hands held in anjali mudra. The rishis standing on the left side are standing in dwibhanga posture with hands held in anjali mudra. The hair is tied up in the form of knot at the top of head and has pointed beard. He wears rudrakshamala, yajnopavita and other ornaments of beads.

Apasmarapurusha is seen below the right foot of Siva and the left hand holds cobra. Couchant Nandi is seen on the front face of the pedestal towards right side. Some animals like monkey and birds like swan is seen on the banyan tree. The wide spreading banyan tree showing deep shade over the head of the Siva. The sculpture is beautifully carved and executed on a granite boulder.

A sculpture of Vinadhara Dakshinamurti of Siva is depicted on a pillar in a mandapa in the underground Siva temple known as Mula Virupaksha temple at Hampi (Sl.No.23) Siva is shown as Vinadhara Dakshinamurti seated in

lalitasana posture on a pedestal. He has four hands, holding vina in the lower two hands held across his body as shown playing on it. The upper right hand holds probably agni and the upper left hand a snake respectively. He wears a long kiritamukuta, ear rings, necklaces, chest-band, yajnopavita, waist girdle, wristlets, double armlets, and long vanamala. He has third eye quite prominently seen. The expression on the face is as though, he is completely engrossed in emanating the knowledge by means of vina recital. At the back is provided prabhavali with kirtimukha at the centre.

V. OTHER ASPECTS OF SIVA =====

(a) BHIKSHATANA MURTI

The story of Lingodbhava introduces another form of Siva known as Bhikshatanamurti, very often seen in South Indian temples. According to Kurma Purana ⁶⁷, ' When Siva cut off one of the heads of Brahma, he incurred the sin of killing a Brahman, and the skull of Brahma stuck to Siva's palm and could not be removed. In order to get rid of both sin and the skull, it was ordained that Siva had to wander about on the earth and as a naked beggar, that is, Bhikshatana, until at least he reached the sacred place called Varanasi or Kasi. As soon as he reached Kasi, the sin left him and plunged into the nether world. The skull of Brahma and the body of Vishvakasena, the gate-keeper of Vishnu, left Siva and he once again became pure Mahadeva '.

As a rule, the role of Bhikshatanamurti are invariably represented with only a few ornaments, the usual hair-do and sandals. His left leg standing firmly on the ground and the right leg slightly bent suggesting walking. He has four arms carrying a kapala, a damaru, a krishna-mriga and a trident. The head may have the jatas dishevelled or arranged in the form of a circle, jatamandala with the crescent on it. The forehead should be adorned with a patta or ornamental band. There should also be the other ornaments over the body. He should be naked and there

be a snake tied round the waist, beside this, there should be other snake ornaments on the body. On the chest is to be seen a white yajnopavita. The neck should be of blue colour and his forehead should be beautiful with tripundra mark. There should be a pair of wooden sandals for the feet. The hand that bears the kapala should be lifted up as high as the navel, whereas the one that carries the damaru should be raised as far as the ear, and distance should be sixteen angulas from the ear. The piercing teeth of Siva should be half visible and adorned with ordinary kundala or makarakundala in the right and shankapatra in the left ears. The pet deer of Siva is to be seen with all the sculptural representations.

Gopinatha Rao ⁶⁸, has illustrated with photographs of Bhikshatanamurti of Siva in his work on Hindu Iconography.

A beautifully executed sculpture of Bhikshatana murti, now displayed in the Archaeological Museum, Hampi-Kamalapur (Sl.No. 24). This Bhikshatanamurti is standing in tribhanga pose with face towards front. He is shown within a niche having two pilasters and prabhavali coming out of the mouth of kirtimukha at the pinnacle. He is four armed holding a deer in the upper right hand, a damaru in the upper left hand and kapala which resembles a simple bowl in the lower left hand. The lower right hand is holding a long trisula erected and is resting on the floor pedestal. The hair is dishevelled and bound with jewelled kesbandha

with crest in the centre as well as at the two ends. Over the ears, the ends of kesabandha are also hanging on either side.

He has been provided with the third eye also. He is wearing beaded round kundalas in his ears probably of rudraksha. He is having two stringed haras and also an udarabandha. Traces of channavira are also seen. He is also wearing ornaments over shoulders, arms, wrists and anklets. The long vanamala is coming upto the knees. He is wearing a short lower garment, the edges and folds of which are seen on both thighs. The garment is held with the help of a waist-girdle which has three crests one in the centre and two on the sides and also festoones hanging from the girdle and also with drop in the centre.

He is accompanied by two attendants one on each shown as standing against the two pilasters. They are holding conches in one of their hands towards the main figure and are in the act of blowing the conches heralding the arrival of the Bhikshatanamurti. The other hands are hanging along the body. They ~~have~~ also been provided with kesabandha, haras, udarabandha, waist-girdle etc., All the three figures are shown standing on a rectangular pedestal which has a square in the centre showing a four petalled flower. Accession No: 03.

Measurements:- 116 x 62 x 23 cms.

Another sculpture of Bhikshatanamurti of Siva depicted on a pillar in the mukhamandapa of Virupaksha temple at Hampi (Sl.No. 25). Here, Siva is shown as Kankala-Bhikshatanamurti, standing in tribhanga posture under the foliated arch with pilasters on either side. He has three eyes and four arms. He holds dhakka (kettle-drum) in the lower left hand and the lower right hand finger touching the dhakka, as if beating the kettle-drum, the upper right hand hanging downwards and holding some indeterminate object which is touching the mouth of the deer whereas the upper left hand holds the end portion of trisula, which is kept horizontally across the left shoulder. He wears a kiritamukuta, kundalas, necklaces, haras, armlets, wristlets, waist-girdle, anklets, and loose anklets. He is shown as standing on the sandals.

To the left is depicted one of the bhutaganas (goblin) carrying on his head a large vessel, hold by his two hands. To the right is depicted a deer standing on its hind legs and raising its mouth to the object which is held by the deity. The sculpture is beautifully carved on a granite stone pillar.

(b) ARDHANARISVARA MURTI

The Ardhanarisvara form of Siva is perhaps due to the conception of the Sakta doctrine that only when combined with Sakti, Siva is capable of discharging the divine

functions. The Puranas narrate many interesting episodes regarding the emergence of this composite form of Siva. In Skanda Purana ⁶⁹, it is stated ' when Brahma asked Rudra to divide himself, the latter divided himself into the male and female forms '. The Matsya Purana ⁷⁰, Siva Purana ⁷¹, and Linga Purana ⁷², give a detailed story of this form of Siva.

There is a popular story connected with the origin of this form of Siva; ' On a certain occasion when Siva and Parvati were seated on the top of the Kailas mountain, the devas and rishis went there to pay their homage to them. All of them except the rishi Bhiringi went round both Siva and Parvati in their circumambulations and also bowed to both. Whereas Bhiringi a fervent devotee of Siva, ignored goddess Parvati who was a part of Siva. Parvati became angry and cursed him to become emaciated day after day and he was unable to support himself. Siva gave him a third leg so as to enable him to attain equilibrium. Bhiringi became pleased and danced vigorously with his three legs and praised Siva for his grace. Parvati became angry and started performing penance and Siva pleased with his consort granted her wish of being united with his own body. Siva assumed the hermaphrodite form of Ardhanari, to test the faith of Bhiringi to create difficulty to the rishi Bhiringi in circumnambulating or bowing to Siva alone. But undaunted by this impediment, Bhiringi assumed the form of a bee

(bhringa) pierced a hole through the composite body of Siva and circumambulated Siva alone to the great wonder and admiration of even Parvati, who became reconciled to his vow and bestowed her grace upon the pious rishi Bhringi for his steadfastness to his vow ' 73.

Iconographic texts like Silparetna and the Agamic texts namely, the Amsumadbhedagama, the Kamikagama, the Suprabhedagama furnish us with elaborate information regarding the formation of the image of Ardhanarisvara ⁷⁴. The artistic conception of a purely philosophical idea and as the name indicates, the form of this image should be half man and half woman. The right half is male, that is, Siva and the half woman, that is, Parvati. The male half should have a jatamukuta on the head, which should be adorned with crescent moon. In the right ear there should be makarakundala or sarpakundala or ordinary kundala and the right half of the forehead should have half of an third eye on it. The image of Ardhanarisvara may have two or three or four and sometimes more arms. If there are four arms, one of the right hands should be held in the abhaya pose and other should keep the parasu or one hand may be in the varada pose and the other carry a sula or tanka and the other arms may be bent or rested upon the head of his vehicle bull (Nandi). If there are only two arms, the right one should be held in varada or may be kapala held in it. The whole composition of the

right side should be that of a man. On the right side, the garment should be covered the body, below the loins only and upto the knee and material of the garment should be the tiger's skin and silk and there should be naga-yajnopavita on the right half of the chest. The right leg should be either straight or sometimes bent and resting upon a padmapitaha.

On the other hand, the left or Parvati should wear a karandamukuta or a fine knot of hair well combed. On the forehead of this half, a half tilaka mark, contiguous with the half eye of Siva should be shown. The left eye should be painted with collyrium. In the left ear, there should be kundala. If the sculpture of Ardhanarisvara has four arms, of the two left ones, one is to be bent and rested upon the head of the bull of Siva and other kept in kataka pose, holding a nilotpala in it. This hand may keep either a flower, a mirror or a parrot. The left side there should be the bosom of a woman with a round well developed breast, the female half should be smeared with saffron, draped in multi coloured silken female cloth covering the body down to the ankles; on the left ankle there should be an anklet, the left leg might be somewhat bent or stand erect upon the padmasana. The colour of the left half may either be parrot green or dark and should be of pacific appearance.

Gopinatha Rao ⁷⁵, illustrated the sculpture of Ardhanarisvara from Rock Cut temple at Badami, Dharmaraja Ratha from Mahabalipuram, Nagaresvaraswami temple from Kunbakonam, Kailasanatha temple at Ellora and Bronze figure from Madras Museum, Madras.

A beautiful sculpture of Ardhanarisvara depicted on a pillar in the ardhamandapa of ruined Siva temple at Timmalapura in Bellary District (Sl.No. 26). Here both Siva and Parvati are shown combinedly as Ardhanarisvara. The right half is of male, that is, Siva and the left half is of female, that is, Parvati. The deity is shown as standing in samabhanga posture on an oblong pedestal. The lower right hand is held in abhayamudra and the upper right hand holds a deer, whereas the lower left hand is held in varadamudra and the upper left hand holds nilotphala. Peculiarity here is that the deity wears a short karanda-mukuta, kundalas, necklaces, waist-gridel, armlets, wristlets and anklets. The left portion of Parvati wears sari and a round well-developed breast is clearly depicted to identify this sculpture as of Ardhanarisvara. The details are not very clear and this is only one sculpture of Ardhanarisvara so far noticed, of Vijayanagara period, in this area.

(c) HARIHARA MURTI

Among the different anthropomorphic forms of Siva, Harihara murti is, undoubtedly the most important one, which emphasises to reconciliation between the two major cults, Saivism and Vaishnavism. The combination of Hari and Hara in one image forms the theme of this icon ⁷⁶. The earliest reference to Harihara is to be found probably in the Harivamsa ⁷⁷. In the Epic and Puranic accounts, we find that each divine personality has a tendency to blend or merge with the other. The Puranas described many episodes of these two gods Hari and Hara, how became one and the same. The Matsya Purana ⁷⁸ gives us detailed description of this composite image of Narayana and Siva. In the Skanda Purana ⁷⁹, it is stated that after the marriage of Gauri with Rudra, a fight ensued between Hari and Hara. Brahma intervened and said ' let both of you be of established reputation as Harihara '. The Linga Purana ⁸⁰ and Bhagavata Purana ⁸¹ narrates the story that Siva and Vishnu became united and formed Harihara. In the Brahaddharma Purana, it is stated that there is no difference between Siva and Vishnu, these two deities live in one place and those who worship Siva, worship Vishnu ⁸². They are described as water in two different jars ⁸³. The Vayu Purana also furnishes us with some accounts. It is stated that all things in this world are the manifestations of Rudra-Narayana ⁸⁴.

In the Siva Purana too, there is a reference to the worship of this composite icon of Harihara ⁸⁵. According to Vamana Purana ⁸⁶, ' Vishnu is reported to have said to a rishi that he and Siva were one and that in him resided Siva also and manifested dual aspect of his. In the Ardhanarisvara form the left half is occupied by the Devi or Parvati or Prakriti and purusha and prakriti are united with each other for the purpose of generating the universe. The same idea is also represented by the linga and the yoni. Uma, Durga, Parvati or Devi is considered as a female aspect of Vishnu '. Durga, the consort of Siva, is represented in all sculptures with the sankha and the chakra, the weapon characteristic of Vishnu.

The worship of Harihara murti as a chief image in many temples came into existence after the reconciliation between the two major cults of Saivism and Vaishnavism, that Siva and Vishnu are one and the same and both are essential for the creation, protection and destruction of the universe. During the mahotsava in the temples of Harihara, the vehicles, decoration and ceremonies are alternatively those that are peculiar to Siva and to Vishnu respectively and those festivals are attended by both Saivas and Vaishnavas. The Hariharesvara temple at Harihara, District Chitrdurga in Karnataka, is one of the most important temples.

The Sanskrit texts described Harihara murti as follows ' on the left side of Harihara, there should be two arms, of which one should be carrying the chakra, the sankha or gada and the other held in the katika pose near the thigh. On the head of Vishnu, there should be a kirita set with precious stones and of excellent workmanship; there should be a makarakundala in the left ear. The left arm should be adorned with keyura, kankana and other ornaments. To the right arms should be adorned with snake ornaments. On the right fore-leg there should be anklet shaped like a snake while that on the left leg should be with all precious stones. The back right arm of Harihara holds either parasu or snake and the front right may be held either in abhaya or Varada pose. The head of Harihara adorned with half of the right side with jatamukuta and the left half with kiritamukuta. The Vaishnava half of is to be draped with a yellow silk garment. The colour of Siva half is snow white and that of Vishnu either green or bluish brown. The two legs of Harihara should be in samabhanga posture. The right half should be terrific and the left half pacific. On the Saiva portion of Harihara should be third eye visible and behind the head of Harihara should be a siraschakra or halo. The Vishnudharamottara further adds that to the left of the figure of Harihara there should be sculpture of Garuda and to the right, that of Nandi or Bull.

Gopinatha Rao ⁸⁷, illustrated two sculptures of Harihara, one from Badami and the other from Poona.

A sculpture of Harihara is depicted on a pillar in the pillared hall of Tiruvengalanatha temple, popularly known as Achyutaraya temple in Achyutapura at Hampi (Sl.No. 27). Here Harihara is depicted standing in samabhanga posture on a pedestal. The left half depicted as Hari, has two hands. The upper hand holds sankha and the lower left hand held in varada mudra. He wears a kiritamukuta, necklaces, ear-rings, armlets, anklets, waist-girdle, dothi and vanamala. The right half depicted as Hara, has two hands. The upper right hand holds mriga (deer) and the lower right hand held in abhayamudra. He wears jatamukuta and the crescent moon (chandra) is tucked to jatamukuta, ear ring in the form of nagakundala, armlets, wristlets, waist-girdle, vanamala and anklets. There is a straight line marking in the middle of the sculpture to demarkate left half as Hari (Vishnu) and right half as Hara (Siva).

Another sculpture of Harihara depicted on a boulder near Noblesman's Quarter, near to Prasanna Virupaksha temple at Hampi (Sl.No. 28). Here, both Siva and Vishnu combinedly depicted as Harihara. The right half portion is Siva and the left half portion is Vishnu, standing in samabhanga posture on a square pedestal under

deeply carved arch. The lower right hand held in abhaya-
mudra and the upper right hand holds trisula whereas the
upper left hand holds chakra and the lower left hand holds
stylised sankha. Again the deity wears peculiarly and
characteristically, a kiritamukuta, ear rings, necklace,
armlets, and other ornaments over the body. The sculpture
is much worn out and details are not clear. The distinct
difference between the two portions are the weapons held
in the upper hands.

(d) KALYANASUNDARA MURTI

Siva's marriage with Parvati, was one of the
topics which attracted the Indian sculptors and poets from
early times. Sati, the daughter of Daksha, sacrificed her
life in the yajna of her father. Thereafter, Siva started
severe penance in the Himalayan mountain. In the mean time,
the asura named Taraka, was causing great annoyance to the
devas and the brahmanas and could not be disposed off by
any one but one born to Siva. All the gods became interested
in the marriage of Siva and induced Kama to disturb the
penance. Kama tried and met with his end. But once the
mind of Siva was disturbed he could not at once gather his
mental determination and he yielded to the prayers of the
gods and agreed to enter marital life. Sati was already
born to the god of the Himavan as Parvati and was herself
performing austerities to join her Lord Siva once again.

The Varaha Purana ⁸⁸, gives the following account to test the steadfastness of Parvati, ' Siva assumed the form of an old, decrepit brahman, approached Parvati, who was absorbed in her austerities and begged for food as if he was feeling very hungry. Parvati was pleased to ask him to finish his bath and other rituals and come for meals. The old man (Siva) went to the river very near the hermitage of Parvati and contrived to be caught by a crocodile as soon as he got down into the water. He called out Parvati for his help, but she could not stretch out her arm, which was never meant, even in rendering help, to be held by any other than her Lord Siva perplexed with this feeling, she stood still for a moment but the danger of the guest being swallowed by the crocodile very soon became important to her. She decided to give up her vow of not being touched by any other than Siva and obligingly she stretched out her arm and took him out of the water and the crocodile also left him. Pleased with Parvati, Siva showed his real self to her and she was immensely gratified with her Lord for having caught hold of by a hand of none other than that of Siva. Thereafter, she dedicated herself to Siva '. The regular marriage was celebrated later on.

Agamas like Amsumadbhedagam, Uttara-Kamikagama and Purva-Kamikagama, mention that in sculpture, Siva and Parvati should form the central figures facing the east,

while Vishnu and his consorts Lakshmi and Dhudevi, as givers of the bride, Parvati, should form the other in the group. Vishnu is to stand in the background between Siva and Parvati with a golden pot of water ready to pour it out during the ceremony of giving the bride to the bridegroom. There should be Brahma on the foreground, seated and performing the ceremony of homa. Around these should be seen a host of other deities like Vidyadharas, Ashtadikpalas, Siddhas, Yakshas, Gandharvas, the Natrikas, all of them standing with arms folded in anjali mudras with the expressions of pleasure and joy on their faces.

Siva should be sculptured as standing firmly on the left leg and with right leg slightly bent. The front right arm of the bride, Parvati and the front left hand in varada pose. In the back right and left hands, he should carry parasu and a mriga respectively. He should be in tribhanga posture and the head should be adorned with jatamukuta with crescent moon (chandra) tucked upon it and wearing keyurva, udarabandha, sarpakundala and a hara. The colour should be red and youthfull in appearance and should have three eyes. Parvati should be to the left of Siva, with her right arm stretched out to receive that of Siva in the act of the panigrahana and her left hand be holding a hilotphala. Her head should be slightly bent in shyness and adorned with all ornaments. She should be represented as a well developed youthful maiden and draped with silk garments.

Gopinatha Rao ⁸⁸, has illustrated sculptures and bronzes of Kalyanasundara murti from different places in his monumental work on Hindu Iconography.

A Mural Painting depicting Kalyanasundara murti or Kalyanamohotsava of Siva on the ceiling of mukhamandapa of Virupaksha temple at Hampi of Vijayanagara period is worth noticing (Sl.No. 29).

It is interesting to note that Kalyanamohotsava of Siva and Parvati is identified here as that of Virupaksha and Pampamba the presiding deities of this place Hampi and as accounted for in the Sthalapurana, that is, Pampamahatmya ⁸⁹ of the place. The marriage of Siva and Parvati is attended by devas, ganas, sages etc., Siva and Parvati, the bride-groom and the bride are standing in the centre with their hands stretched out for the occasion. Brahma, Vishnu, Lakshmi, Vinayaka, Nandi, Virabhedra, Tumbura and a host of gods and goddesses, ganas, siddhas, yakshas, gandharvas, etc., and the ashtadikpalas with their lanchanas have all gathered round Siva and Parvati to witness and celebrate this great occasion. Some of the ganas are busy with the musical instruments like drums, bends, pipes, trumpets, cymbals etc., This marriage seems to have been celebrated under a vatavraksha as seen in the painting. This painting is assignable to early 16th century of the Vijayanagara period.

(e) VRISHABHAVAHANA OR VRISHABHARUDHA MURTI

Vrishabharudha is the figure of Siva seated upon Nandi or bull, his mount, with his right leg hanging down on the bull. When, however, Siva is made to stand leaning against the bull, the elbow of the right hand of Siva rests on the back of the bull. Siva seated upon the bull, is held in high veneration by the people. Among the ten days festival in any Siva temple in South India, one day is devoted to take out the image of Siva seated upon the bull with his consort Gauri or Parvati, in the procession and that day is held by people as the most important of all the days of the festival. This form of image of Siva is the most important and described in great detail in all the important Agamas.

The Agamas describe that Vrishabharudha is a figure of Siva either seated on the bull with the right leg hanging down and the left bent or left leg hanging down and the right leg bent and Gauri seated to the left side or standing with her right leg slightly bent and left leg placed firmly on the ground. The right arm should be bent and its wrist resting on the head of the bull and left arm may be hanging full and resting on the left thigh. The back right and left arms hold tanka or parasu and a mriga respectively. The head might be adorned with a jatamukuta or hanging jatabandha. He should be adorned

with all other ornaments. On the right or left, the figure of Devi should be shown. The right arm of Devi should be bent and carry utphala flower and the left hand should be hanging down freely. If Vrishabharudha and Devi are standing, the bull should be standing behind Siva ⁹⁰.

Gopinatha Rao ⁹¹, has illustrated few sculptures and bronzes of Vrishabhavahana murti from different places in his work on Hindu Iconography.

A sculpture of Vrishabhavahana or Vrishabharudha murti of Siva, preseved in the Archaeological Museum, Kamalapur-Hampi of Vijayanagara period, is a noteworthy one (Sl.No. 30). This is a panel (Accession No.0278) depicting Siva and Parvati as seated on Vrihabha or bull, their mount. Siva has four arms, holding trisula in the upper right hand, a damaru in the upper left hand while the lower right hand is held in varadamudra and the lower left hand is supporting the left hip of Parvati. He wears kiritamukuta, ear rings, haras, chest band, wristlets, armlets, waist-girdle, anklets and loose anklets..

Parvati is seated behind Siva, on the bull. She has two hands, holding lotus in the right hand while the left hand is resting on her waist. She wears kiritamukuta, ear rings, necklaces, waist-girdle, wristlets, armlets, anklets and loose anklets.

Nandi or bull is standing, decorated with square .
palla on the forehead, two bell chains tied round the neck,
julla over the body and anklets. The tail is also seen
behind. Behind the Nandi, a female attendant is shown as
standing, having two hands. Her hair is tied up in a knot
at the back. She wears ear rings, necklace, wristlets,
anklets etc., The dropery, she is wearing is a sari. Other
details are not clear and worn-out.

Another sculpture of Vrishabhavahana murti of
Siva and Parvati, depicted on a pillar in the mukhamandapa
of a ruined Siva temple at Timmalapura, (Sl.No. 31).
Siva and Parvati are shown as seated as riding on the back
of Vrishabha or Nandi. Siva has two hands, the right hand
raised upwords and holding trisula and the left hand em-
bracing Parvati, who is sitting at the back. He wears
kiritamukuta and other usual ornaments on the body. Parvati
has two hands and wears kiritamukuta and other usual orna-
ments on the body. She holds nilotphala in her left hand
and the right hand embracing Siva. A female attendant is
shown as standing at the back of Nandi, holding a chatravali
(an umbrella) over the head of Siva and Parvati.

Nandi is shown as in advancing position with its
front right leg is raised a little. He is decorated with
bells-garlands round the neck and on the forehead. A jula
cover the body of Nandi. This sculpture of Vrishabhavahana
murti of Siva and Parvati is a beautifully carved and
well proportioned one.

(f) GANGADHARA MURTI OF SIVA

Among the anthropomorphic Saiva icons, Gangadhara murti is undoubtedly an important one. An exhaustive account of this charming and fascinating form of Siva is to be found in the Vanaparva section of Mahabharata⁹². In Vanaparva of Mahabharata gives us details as follows; 'the descent of the heavenly Ganges to the earth was just to purify the ashes of the sinful sons of Sagara. Bhagiratha, a later member of the same family, performed severe penance to invoke the celestial river Ganga. The Ganga was pleased with Bhagiratha but the force of her descent was such that the earth was unable to bear the shock. So Bhagiratha prayed to Siva to receive Ganga in his locks. Siva, satisfied with the austerities of Bhagiratha, consented to receive the Ganga on his matted locks. The Ganga, proud of her might, came down with all her force as if to crush Siva, but found herself lost in the tangled mass of Siva's locks before she was able to reach the earth. At the request of Bhagiratha, Siva let her flow down on the earth from his locks in a tiny trickle. The river goddess, the heavenly Ganga, is believed since then to abide in Siva's matted hair as one of his consorts'. The story associated with Gangadhara murti aspect of Siva is a popular one and is also narrated in the Ramayana⁹³ and in the Puranas⁹⁴.

According to the Vishnu Purana, the Bhagavata Purana and the Ramayana, ' king Sagara arranged a horse sacrifice. It was stolen by Indra and hidden in the patala-loka. Tracing the foot prints of the horse, the sixty thousand sons of Sagara excavated the earth till they reached the patala-loka and there found the horse in the hermitage of rishi, Kapila, one of the aspect of Vishnu. The wicked sons of Sagara rushed to kill him, but Kapila, by power of his penance reduced them to ashes. Later Sagara sent his grand son Amsumat, son of Asamanjasa, he too traced his way to the patala-loka and found the horse near Kapila. Amsumat requested rishi Kapila, to take away the horse, the rishi pleased and gave the horse to him and informed him of the fate of his uncles and conferred upon him the boon that they would all go to heaven in the time of his grandson. The son of Amsumat was Dilipa and his son was Bhagiratha. Bhagiratha performed severe penance to bring down the celestial river Ganga, for sprinkling on the ashes of his uncles thereafter they could go to heaven. Ganga, pleased with this penance of Bhagiratha, asked him who could resist the force of her fall on the earth, if none could, the fall would cause the earth to be pierced in the middle. Bhagiratha replied that Rudra (Siva) would be able to bear the force of her descent fall and he began to address his penance to Siva for granting boon of receiving Ganga. Siva

satisfied with the austerities of Bhagiratha, went to the Himalayas to receive Ganga. At first, Ganga thought that Siva would be unable to bear her descent and come down in great volume and with enormous force. Siva, indignant at her haughty behaviour towards him, determined to humble her. Having received her on his mighty head covered with matted hair, Siva made Ganga wind through the labyrinth of his locks of hair for a long time before she was able to reach the earth. Being once again requested by Bhagiratha, Siva let the river Ganga flow down on the earth, led Ganga to where his (Bhagiratha) ancestor's ashes lay and made them attain heaven by the contact of the water of the holy river Ganga '. That is how Siva came to wear on his head Ganga and thence became to be known as Gangadharamurti of Siva.

Agamic literature like the Amsumadbhedagama, the Kamikagama and the Karanagama states that ' Gangadhara-murti of Siva should be standing. The front right hand should be placed near the chin of his consort Uma, whom he should be embracing with his left front arm, the back right arm being lifted up as high as the ushnisha or the crown of the head, should be holding a jata or a lock of matted hair, on which should be the figure of the goddesses Ganga, the back left hand should carry mriga. On the left of Siva, there should be Uma standing in a state of mental uneasiness (because of the feeling of

jealousy due to Siva trying to favour another lady with his attentions) which emotion must be portrayed on her face by the sculptor. The right leg of Uma should be somewhat bent, while the left leg should be straight. Her right hand should be hanging down freely and the left one should be carrying in it a flower '.

Gopinatha Rao ⁹⁵, has illustrated few sculptures of Gangadharamurti of Siva in his work on Hindu Iconography.

A sculpture of Gangadharamurti of Siva from the Veerabhadra temple, Bukkasagara, of Vijayanagara period, is a good example of this class (Sl.No. 32). Gangadharamurti of Siva depicted on a pillar in the mukhamandapa of the Veerabhadra temple at Bukkasagara. Siva is shown standing in a very solicitous attitude towards his consort, who is angry with him for having sheltered another woman, Ganga. He has four arms, the lower right hand is placed near the chin of his consort Uma and the lower left hand is embracing Uma. The upper right hand is lifted up and holding jata or locks of matted hair, on which the figure of Ganga is depicted and the upper left hand is carrying damaru. The left leg of Siva is planted firmly on the ground and the right leg is somewhat bent. He wears karandamukuta, ear rings, necklaces, waist-girdle, wristlets, armlets and anklets. The water flowing from Ganga, through the locks of Siva is depicted to the right side of Siva.

To the left side of Siva, Uma is standing in a state of un-happiness shown on her face. The right leg is straight and left leg somewhat bent. Her left hand is in lola pose and the right hand holds a flower. She wears karandamukuta, ear rings, necklaces, wristlets and armlets and anklets.

Another sculpture of Gangadharamurti of Siva depicted on a pillar in the ardhamandapa of a ruined Siva temple at Timmalapura (Sl. No. 33). Siva is shown as standing in tribhanga posture on a pedestal with his consort Uma, who is angry with him for having sheltered another woman, Ganga, on his jatamukuta. He has four hands, the lower right hand is placed near the chin of his consort, Uma and the lower left hand is embracing her. The upper right hand is lifted up and holding his jata, on which the figure of Ganga is depicted and the upper left hand holds a deer. He wears kiritamukuta, kundalas, necklace, waist-girdle, wristlets, armlets, vanamala and other ornaments. The water flowing from Ganga, through the locks of Siva, is depicted to the right side of Siva.

To the left side of Siva, Uma is shown as standing in tribhanga posture, with the expression of un-happiness clearly shown on her face. She wears kiritamukuta and other ornaments including sari; the frills of sari are seen to the left side of Uma. The figure is proportionately and impressively carved with more details even though the media is a granite stonepillar.

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V A I S H N A V A A R T

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INTRODUCTION

Vishnu, is one of the supreme gods of the Hindu trinity, is conceived to be responsible for the universal protection, while Brahma and Siva, the two other gods are responsible for universal creation and destruction respectively. However, Vishnu is infact an older Vedic god, who is mentioned in all the four Vedas, the Rigveda, the Yajurveda, the Samaveda and the Atharvanaveda. Macdonell,¹ Keith², Hopkins³ and others⁴, count the Vedic Vishnu as one of the Adityas and ascribed him a solar origin. He is identified with the Sun god and said to have stridden over the seven regions and to have covered the whole universe by means of three steps. In the Satapath Brahmana⁵, Vishnu was identified with sacrifices and there he achieved a higher status.

According to Sakapani,⁶ an old Vedic commentator, Vishnu is the god who has manifested himself in three forms as fire, lightning and the solar light, on the earth, in the mid-region of the atmosphere and in the sky respectively. According to Aurnavabha, another commentator, the three steps of Vishnu denote fire, lightning and the solar body, but indicate the different positions of the sun at his rising, culmination and setting. The idea underlying this solar explanation is obviously incorporated in the dhyna-sloka,

' dhyeyas sada savitri mandala-madhyavari narayanas-
Sarasijasan sannivishtah keyaravana-makarakundalavankiriti
hari hiranmaya-uspuh darita-sankha-chakra '. (Vishnu as
 Narayana is described as residing in the orb of the sun).
 The idea that Vishnu is the sun appears to be still main-
 tained in the worship of the sun as Surya-Narayana, gener-
 ally conducted on Sundays and other prescribed occasions.

Besides his connection with several gods in the
 Vedas and Brahmanas, the most important phase in the evolu-
 tion of this religion is his identification with Vasudeva
 in the Mahabharata, an assimilation with a cult that centered
 round bhakti or devotion.

The Vasudeva worship was differently designated
 as Dhagavata, Sattavata, Ekantika or Pancharatra. The
 earliest treatise profounding this religion is the Narayaniya
 section of the Mahabharata and he is glorified throughout
 the Mahabharata. He is also considered to be the soul of
 the universe, the only one who existed before creation⁷ and
 he is initially responsible for the evolution of the Vishnu
 Sesasayi form where he is represented as the creator,
 reclining on the serpent symbolising eternity, amidst the
 primaeval waters. He took birth as the progeny of Dharma
 mainly in four forms as Nara, Narayana, Hari and Krishna.

Nara and Narayana are supposed to have taken their births for the destruction of the evils and redemption of men ⁸. They are highly glorified in some parts of the Mahabharata ⁹. It is clear from the Mahabharata itself that Vasudeva, the chief god of the Ekantins was a hero of the Vrsni race. He must have been deified later on and was worshipped together with his brother and sons, forming originally a group of five. Vasudeva-Krishna is several times glorified as a Vrsni-hero ¹⁰. He is at times addressed as Vrsni-Sardula ¹¹, Vrsni-Srestha ¹², etc., Vrsni-Virau, in dual, is also used for Krishna and Balarama ¹³.

When coming to the later period of the Itihasa and Puranas, the supremacy of Vishnu is clearly established, and he has already acquired his place in the Hindu trinity. The manifestations of this Vishnu as the supreme protective god of the Hindu trinity are all embodied in the subsequent sculptural activities. The Mahabharata, after referring to the twelve Adityas as the sons of Kasyapa by Aditi, declares that twelfth Aditya as Vishnu, who though the last born, surpasses all the Adityas in greatness and glory.

Studies in the Upa-Puranas are still in their early stages and the most remarkable contribution to our knowledge of these secondary Puranas ¹⁴. Of these, the most important are the Vishnudharma, Vishnudharmottara, Narasimha Purana and the Kaliki Purana, while the

Vishnudharmottara as the source for the study of art and iconography of India is too well-known, the other Puranas mentioned, are of considerable value as they contain the myths and stories associated with various avataaras and other forms of Vishnu. They supplement our knowledge of such stories which form the basis for the rise of various iconographic concepts.

Besides, the unpublished Vaikhanasagama, the Tantresara of Nidhavaacharaya and a few other minor works, no other authorities are available in relation to the images of Vishnu. The Pancharatragama which was propagated in South India by the great Vaishnava reformer Ramanujacharya, is said to consist of one hundred and eight samhitas, a large number which have been lost during the time of Vedantadesika. The Vaikhanasagama, is probably older agama of the Vaishnavas. The Vishnudharmottara Purana ¹⁵, gives a detailed description of the images of Vishnu or different types and also the connected rituals.

A Vishnu is generally represented in one of three postures, that is, standing, sitting or reclining. The standing images are called as sthanaka-murti, the sitting images as asana-murti while the reclining images as sayana-murti. The images in each of the three attitudes are further classified as yoga, bhoga, vira and abhicharika varieties based on certain differences in their characteristics.

These are intended to be worshipped by devotees with different desires and objectives. Thus, normally a yogi worshipped the yoga form of Vishnu; those persons who desired enjoyment worshipped the bhoga form; those who desired powers and prowess worshipped the vira form; and others who wished to conquer their enemies worshipped the abhicharika form. The yoga, bhoga, vira and abhicharika images are again classified into uttama (superior); the madhyama (middle) and adhama (inferior) forms according to the number of sub-ordinate deities and other beings found in association with the central Vishnu images.

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STHANAKA MURTI

The sthanaka murti of Vishnu depicts the standing images of god. The Brihatsamhita ¹⁶, states that the sthanaka murti should be represented with eight, four or two arms and should have srivastava mark and kaustuba gem on his chest. The god should be depicted with a serene expressions on his face and wear ear rings, kirita-mukuta, vanamala etc., It may be noted here that images of two armed variety of Vishnu in the form of Vitthala are found during the Vijayanagara period and one of the famous and biggest temple dedicated to Vitthala is the Vitthala temple in Vitthalapura at Hampi. The four armed images of Vishnu in standing postures are quite popular during the Vijayanagara period.

The sculpture of Vishnu (Sl.No. 34) is shown as standing in sambhanga posture on a padmapitha. He has four hands, the lower right hand held in abhayamudra and the lower left hand is made to rest upon the handle of gada. The upper hands and head of the deity are broken and missing. The deity wears necklaces, hara, channavira, armlets, wristlets, anklets etc., The cloth which is spread on either side is beautifully depicted. The ornamentation over the body of the deity is neatly and minutely carved and the sculpture is a well proportioned one which indicates that this deity must have been installed in some Vaishnavite

temple at Hampi and worshipped as a main deity. A stylised srivastava mark is seen on the left chest of the deity. The sculpture is carved out of black granite stone. This sculpture is exhibited in the Archaeological Museum, Kamalapur-Hampi (Acc.No.0535). Measurements: 128x75x30 cms.

Another sculpture of Vishnu (Sl.No. 35) is shown as standing in samabhanga posture on a thri-ratha pedestal. He has four hands, the lower right hand is made to rest upon the gada, the upper right hand holds stylized chakra, while the upper left hand holds a stylized sankha and the lower left hand is held in abhayamudra with akshamala. He wears karandamukuta, necklaces, hara, channavira, waist-girdle, armlets, wristlets, dboti, anklets and finger rings.

Female attendants are shown as standing one on either side, holding lotus-buds with their stalks in one of their hands. They wear a karandamukuta and other ornaments. The unfinished prabhamandala is also seen at the back of the deity. This sculpture is exhibited in the Archaeological Museum, Kamalapur, Hampi (Acc.No. 01612). Measurements: 94x60x23 cms.

ASANA MURTI

During Vijayanagara period, under review, two types of asana murtis are noticed, that is, ardhaparyan-kasana and garudavahanasana. The image of Vishnu seated on his vahana Garuda, is known as garudavahanasana murti. The Mahabharata refers to Vishnu on his Garuda ¹⁷ and the Harivamsa ¹⁸, describes the Garudavahana murti of Vishnu with four hands.

A sculpture of Vishnu (Sl.No. 36) is shown as seated in maharaja-lilasana posture on a padmapitha. The left leg is folded and the right leg is hanging downwards. He has four hands, the lower right hand is held in abhaya-mudra, the upper right hand holds a stylized chakra, while the upper left hand holds a stylized sankha and the lower left hand rests upon the gada. He wears a kiritamukuta, necklaces, hara, channavira, yajnopavita, waist-girdle, armlets, finger-rings, toe-rings, anklets and loose anklets. The tripundra is seen on the forehead. At the back of the deity is provided a prabhavali with kirtimukha at the centre. Part of the kirtimukha is broken. The ornamentation on the body of the deity is nicely finished. This sculpture is a well proportioned and beautifully carved one. This sculpture is exhibited in the Archaeological Museum, Ken-Lour-Hampi (Acc.No. 0602) Measurements: 66x84x24 cms.

Another sculpture of Vishnu (Sl.No. 37) is depicted on a pillar in the mukhamandapa of Virupaksha temple at Hampi. Vishnu is shown as seated in maharajalilasana posture on a thri-ratha pedestal. He has four hands, the lower right and the left hands hold the flute and the upper right and left hands hold stylized chakra and sankha respectively. He wears a long kiritamukuta, ear rings, necklaces, armlets, wristlets, waist-girdle, anklets and loose anklets. Here, Vishnu is shown as Krishna but seated and playing on the flute held in his two lower hands. The details are not very clear since the media is of granite stone.

SAYANA MURTI

The sayana murti of Vishnu appears to be quite popular during the Vijayanagara period. The Emperor Krishnadevaraya built a temple in the name of god Ananta-sayana at Sale-Tirumala-Maharaya-pura, popularly known as Anantasayanagudi and granted a number of villages for its upkeep and appointed priests of the Vaikhanasa sect for the conduct of worship ¹⁹.

In one of the inscription ²⁰, we find invocation to Lord Mahadeva, that is, Vishnu, in the form in which he lies on the bed of sesa in the milky ocean at the time of pralaya. The association of Vishnu with serpent sesa has its roots in the concept of Nayana, the Lord of Waters ²¹. According to Vishnudharmottara Purana ²², the sayana murti of Vishnu are known as Padmanabha. It mentions that Padmanabha lying on sesa-naga within the deep sea, is to be shown four armed and carrying sanetava mājari in one of his hands, the second hand should be supporting the head, the third should be placed over navel and the fourth one should be resting on the knee. Lakshmi upholds a leg of the god. Brahma is to be shown seated on the lotus flower issuing from the navel of the god Vishnu. An almost similar description is found from the Padma Purana ²³ and the Rupamandana ²⁴ also given somewhat similar description.

A sculpture of Vishnu (Sl.No. 38) is shown as Shesha-, sayin. He is laying on the coils of Sesa, which has seven hoods forming a canopy over the head of Vishnu. He has four hands, the upper right holds a chakra, the upper left hand holds a sankha whereas the lower right hand is supporting his head and the lower left hand is placed on the breasts of Sridevi. He wears a long kiritamukuta, kundalas, necklaces, hara, channavira, yajnopavita, waist-girdle, armlets, wristlets, anklets and loose-anklets.

From the navel of Vishnu, a lotus rises up in the centre of which is shown, three-faced Brahma, seated in padmasana.

Sridevi and Bhudevi are shown as attending to Vishnu with their right hands placed on the left leg of Vishnu, while their left hands are holding a lotus buds. They wear kiritamukutas, and other usual ornaments on the body. Bhudevi, who is seated at the extreme end has been provided with kuchabandha. The waves of the sea are shown clearly at the feet of Vishnu. This sculpture is exhibited in the Archaeological Museum, Kanakapur-Hampi (Acc.No.0329). Measurement: 78x180x55 cms.

Another Vishnu (Sl.No. 39) is shown as sayanamurti, laying on the coils of seven hooded Naga, the spread hoods forming a canopy over the head of Vishnu. His feet are

resting on the padmapitha. He has four hands, the lower right hand is supporting his head, the upper right hand holds a stylized chakra in his two middle fingers while the upper left hand holds a stylized sankha in his two middle fingers and the lower left hand is resting on his thigh. He wears a long kiritamukuta, kundalas, necklaces, hara, channavira, yajnopavita, long vanamala, armlets, wristlets, waist-girdle, anklets and loose anklets.

Sridevi and Bhudevi are sitting at the feet and attending. Both wear karandamukutas and other usual ornaments on their bodies and holding lotus-buds in their left hands.

A lotus flower is shown as issued from the navel of Vishnu, on which three-faced Brahma is seated in padmasana posture. The sculpture is a well proportioned one and the details are more clear since the media is of chlorite stone. This deity of Sayanamurti of Vishnu is under worship in a living temple of Ranganatha at Naginahalli, on the way to Hampi from Hospet, even today by the local people of Naginahalli village.

A sculpture of Vishnu (Sl.No. 40) is shown as sayanamurti, laying on the coils of seven-headed naga, which is formed as canopy over the head of Vishnu. He has four

hands and the head of Vishnu is resting on the oblong pillow. The lower right hand is supporting the head of Vishnu, the upper right hand and left hands hold a stylized chakra and sankha respectively while the lower left hand is placed on the thigh. He wears a long kiritamukuta, karnakundalas, necklaces, hara, waist-girdle, long vanamala, channavira, yajnopavita, armlets, wristlets, anklets and loose anklets. His feet are kept on the lotus pedestal.

Sridevi and Bhudevi are attending to Vishnu sitting at the feet. Both are wearing long kiritamukutas, and other usual ornaments over the bodies. Both hold lotus-buds in their right hands while the left hands are placed on the left leg of Vishnu.

Three-faced Brahma is shown as seated in padmasana on a lotus flower which is issued from the navel of Vishnu. This sculpture is carved on a granite boulder near Kotilinga at Hampi.

THE INCARNATIONS OF VISHNU OR DASAVATARAS OF VISHNU =====

INTRODUCTION

Vishnu is unique as the only one among the Hindu deities to be credited with avatars. Vibhava or avatara is different from transmigration or emanation. The term avatara combines the verb root ' tri ' which means ' to cross over, to pass across or over ', and the prefix ' ava ' signifying ' off, away, down ' ²⁵. It is from the famous passage in the Bhagavadgita that the fundamental basis of the concept can be understood ²⁶. The Ramayana and the Mahabharata, more or less directly refer to them. The Puranas such as the Vishnu, Matsya, Vayu and Bhagavata Puranas mention the avatars, but the exact numbers are not given of the incarnations ²⁷. Vishnu is said to have assumed several forms in his role as protector. This is explained, as seen in the Puranas, the unceasing conflict between the gods and demons ²⁸.

Huntington would consider with resqueing something from the water namely Fish-man, Tortoise and Boar, they would symbolise the emergence of life on this planet. Varasimha, the hybrid born, half-man and half-beast, is said to have been symbolic of nascent humanity while Vamana is physically underdeveloped, a dwarf, yet he is said to

contain within himself the consciousness of divine power and he taking possession of the world.

Parasurama represents the full potential of human physical strength directed for a single purpose by the power of will. The Ramavatara symbolises the moral strength and represents the human ideal, judged by every human canon of ethical conduct. The advent of Krishna along with Balarama does not make Rama's position less important for morality is always pre-supposed in the teaching of Krishna²⁹. As Kalki is yet to appear, it is said to be difficult to fix him in this scheme, but as his colour is white, it may represent a symbol of purity and also of fullness or plenitude³⁰.

The most commonly accepted and recognised avataaras or incarnations of Vishnu are ten in number³¹ and they are declared to have been assumed on ten different occasions with a view to destroy certain asuras and to set-right the wrong done to the world by them. These ten avataaras of Vishnu are Matsya (Fish), Kurma (Tortoise), Varaha (Boar), Narasimha (Man-lion), Vamana (Dwarf including Trivikrama), Parasurama, Raghurama, Krishna, Buddha and Kalki. Some authorities do not consider Buddha to be an avatara of Vishnu and substitute in his place Balarama, the elder brother of Krishna as an avatara.

According to Vasundhara Filliozat³², the Sri-Vaishnavas regard Balarama, the elder brother of Krishna, as the eighth and Krishna and Kalki as the ninth and tenth avataras. The Madhvas exclude Balarama from the list of ten and include Buddha.

Among the ten avataras, Narasimha, Rama and Krishna were especially significant during the Vijayanagara period and were important cult deities. The others enjoyed little importance of their own, but were represented in the Dasavatara groups of sculptures.

There are two rock carvings of the Dasavatara groups of sculptures. One in the rock shelter near the Pensupari Bazar³³, (Sl.No. 41 a & b) is depicting Matsya, Kurma, Varaha, Narasimha, Vamana, Parasurama, Rama, Balarama, Jina (instead of Buddha) and Kalki. The second one is in Rock shelter near Kotilinga, at Hampi, depicting eleven incarnations (Sl.No. 42 a, b, & c) for besides the ten of the former group: Krishna is also shown. Apart from these two Dasavatara group of panels, there are good number of representations on a pillar in a number of temples at Hampi. For example, on a pillar at the entrance to the first ante-chamber of Hazararamaswamy temple, on the pillar in the Harihara temple near Hemakuta, on a pillar in the pillared hall in the Pattabhirama temple, Virupaksha temple

and in the Vitthalaswamy temple complex etc., In most of these, Dalarana is represented while Buddha is absent, except in the last example while Jina (and not Buddha) in kayotsarga pose appears. In the Vijayanagara, Jina seems to be included among the Dasavatara in place of Buddha.

(1) MATSYAVATARA

The concept of the Fish incarnation has originated from various Hindu legends, though it is not found in the Satapatha Brahmana. According to this account, the Fish, which sought protection under Manu, saved the latter from the flood of which it forewarned Manu ³⁴. In the Mahabharata, the Fish form is said to have been assumed by Prajapati. Vaivasavata Manu gave protection to the Fish form and later the fish saved him from the flood. The Puranic accounts transfer this myth to Vishnu and add other stories. There is an interesting story concerning the birth of Matsya in the Brahmadevata ³⁵. The two Adityas namely Mitra and Varuna happened to see the nymph Urvashi, on seeing her, their semen was effused and fell on the ground into a jar and into the water. As a result, sage Vasistha was born on the earth, Agastya from the jar and the Matsya ' of great brilliance ' in the water. This Matsya of great brilliance is a symbol or synonym for the

water and more distinctly stands for the water essential for life. It also symbolises fertility. This fact led to the identification of Vishnu, as closely connected with the water and creation several other forms³⁶. In the Mahabharata also we find a legend wherein Fish is described as Srngi³⁷, having a horn. Here it is considered to be a form of Prajapati rather than of Vishnu³⁸, yet to save Manu from the Great Flood and help him to assume the role of a creator.

The image of Matsya may be made either like an ordinary Fish or in a form which is half-fish and half-man³⁹, the upper portion being that of man and the lower that of a fish and standing on its tail fins. The image is generally given four hands, two of which carry the sankha and chakra and the other two being held in varada and abhaya mudras. The human half is generally decorated with all the ornaments, normally worn by Vishnu and on the head there is a kiritamukuta⁴⁰.

During Vijayanagara period, we find Matsyevatare figures invariably either on the pillars or on the walls of Vaishnava temples like Hazararamaswamy temple, Vitthalaswamy temple, Achyuterayr temple, Pattabhirama temple etc., They are in bas-reliefs only.

A sculpture of Matsyavataara is depicted on a pillar in the kalyanamandapa in the Vitthalaasvamy temple at Hampi (Sl.No. 43). Here, Vishnu is in Matsyavataara, that is, half-man and half-fish; below the waist of the deity is in fish form. He has four arms, holds a chakra in the upper right hand and a sankha in the upper left hand while the lower right hand and the lower left hand are in abhayamudra and varadamudra respectively. He wears a kiritamukuta, ear rings, necklaces, hara, waist-ornaments, with tassels, finger rings, wristlets and armbands. The tail-end portion of fish is turned towards left and upon which the figure is standing.

Characteristic of the period, the virarekha is shown on the forehead of the deity. The chakra and sankha are very much stylized and held in between the two fingers of the rear hands. Benign expression is clearly seen on the face of the sculpture and its lower hands are in abhaya and varada mudras.

There is another beautiful panel showing the Dasavataaras of Vishnu carved on a rock on the ridges of rock, north of Pansupera Bazar at Hampi (Sl.No. 41 a). Here, the Matsyavataara is shown in the usual form of half-human and half-fish with four hands; the upper hands holding chakra and sankha and the lower hands are in abhaya and

varada mudras. It has the usual ornaments including the kiritamukuta, the long vanamala garland is seen covering partly the body of the fish part. The fish part has four side fins while its tail is turned towards its right.

Another panel (Sl.No. 42 a) depicting Dasavataras of Vishnu near the Chakratirth at Hampi, on a boulder is crudely finished one. Characteristic of the Vijayanagara period, holes for the fixing the flower garlands to these relief figures have been provided and which look quite prominent in the photographs. This is probably due to the fact that most of the sculptures of deities were carved on a granite rock and in reliefs.

(2) KURMAVATARA

The Kurma form is also said to have been assumed by Prajapati to create living beings ⁴¹. The Puranas turned the tortoise into an incarnatory form of Vishnu, assumed in order to recover various objects lost during the deluge or to support the Mandara Mountain during the churning of the Ocean of milk ⁴². The only important part which Kurma played as an incarnation of Vishnu was in the churning of the ocean in which it served as a support for mountain Mandara. The legend of the ' Churning of the Ocean ' has its roots in the Vedas, in the opinion of Cooperaswamy ⁴³. The story is also found into full fledged

form in the two epics, the Ramayana and Mahabharata. It is obvious, from the meagre data that the Kurmavatara had almost escaped the attention of the worshippers of Vishnu. In literature also there is hardly anything written containing an invocation or appreciation of Kurma. Matsya and Kurma the first two of the ten incarnations of Vishnu, are minor ones compared to his other avataras. They are neither often adored or exalted in the religious texts nor represented individually in stone and worshipped by the people.

The image of this avatara is generally worked out in a form which is half-man and half-tortoise, the lower part being that of a tortoise and standing erect on its hind legs. As in the case of fish or Matsyavatara, this image also has four hands, two of which carry sankha and chakra, while the other two, lower ones, are held in varada and abhaya mudras. The image is adorned with the kirita-mukuta is seen at times like an ordinary tortoise.

During the Vijayanagara period, we find Kurmavata generally either on the walls or on the pillars in the Vaishnava temples and others also.

Vishnu is depicted as Kurmavatara on a pillar in the kalyanemandapa of the Vitthalaaswamy temple at Hampi (Sl.No. 44). Here, Vishnu is shown as Kurmavatara as half-human and half-animal, the portion below waist of

the deity is of tortoise in the full form. He is a four form. He has four arms, holds a chakra and a sankha in the upper right and left hands while the lower right and left hands are in abhaya and varada mudras respectively. He wears a kiritanukuta, makarakundals in the ears, necklaces, haras, waist-girdle with tassels, finger rings, wristlets and armlets. The tortoise form is depicted as standing on its rear-end and on a pedestal; all the four legs of the tortoise are also seen on the sides. The sculpture being a well finished one, even the central ridge on the back of the tortoise shell is clearly seen. As usual with the Vijayanagara Vaishnava deities, virarekha is seen on the fore-head and stylised sankha and chakra are held in the upper hands.

As seen in the case of Matsyavatara above, in the same two groups of Dasavataras, Kurmavatara of Vishnu is also seen, while the first panel (Sl.No. 41 a) the sculpture is well finished with the usual features mentioned above and without any variations whereas in the second panel (Sl.No. 42 a) it is crudely finished one and the details are not so very clear.

(3) VARAHAVATARA

Next in the traditional order of the avatares comes the Varaha form of Vishnu. One of the earliest

references to the earth having been lifted up from the depths of the lower regions by a Boar (Varahavatara of Vishnu) is found in the Satapatha Brahmana; wherein it is said that Enusha, a Boar, raised the earth ⁴⁴. The Boar is identified in the Taittiriya Samhita with Prajapati himself. The Epics and Puranas represent the final stage in the evolution of the myth and make the Boar an incarnation of Vishnu. In the Bhagavata Purana, it is said that with a view to create the universe, the Lord of Sacrifice became desirous of lifting up the earth, which had sunk into the lower regions and assumed the form of Boar. Here the act of lifting up the earth is attributed to Vishnu.

The Vishnu Purana, the Linga Purana and the Garuda Purana, mention Brahma as the up-lifter of the earth from the ocean, but they at the same time identify Brahma with Vishnu. The Agni Purana ⁴⁵, informs us that there was a chief of the asuras named Hiranyaksha, who vanquished the gods and took possession of their heavenly capital, that the gods had recourse to Vishnu, who, to help them, assumed the form of a Boar and slew the demon Hiranyaksha. In the later writings, this Boar (Varaha) avatara is treated exclusively as one assumed by Vishnu and the Agamas and Tantras also attribute this incarnation to Vishnu.

The sculptured figures comprise three different conceptional types of this avatara, namely Bhuvanaraha or Adi-Varaha, Yajnavaraha and Pralayavaraha.

According to Vaikhanasagana ⁴⁶, it is with the face of a Boar in association with the body of a man. It has four arms, two of which hold the sankha and the chakra as usual. The right leg should be slightly bent and be made to rest upon the jewelled hood of the mythical serpent Adisesha, who must be sculptured in the company with his wife. Of the remaining two hands, the left hand should be shown as supporting the legs of Bhudevi, seated on the gods bent right right leg, with her own legs hanging down, while the right hand is to be shown round the waist of this goddess. The boar face of the god should be slightly tilted up so as to make nuzzle approach to the goddess as though he is engaged in smelling her. The colour of Varaha is represented by the darkness of twilight and Bhudevi should have her hands in anjali attitude with suitable ornaments. Her face should be slightly lifted up and turned towards her Lord, expressing her shyness and joy. The top of her head should reach the chest of Varaha and her image should be made in accordance with the panchatala measure.

There is a beautiful sculpture of Varahavatara murti (Sl.No. 45) depicted on a pillar in the rangamandapa

of Razararameswamy temple at Hampi. Here, the Varahamurti of Vishnu is shown as seated with the right leg lowered and resting on a footrest while the left leg is bent and resting on the pedestal and at the same time providing seat for Bhudevi on the left lap. The Varahamurti has four hands, the upper two hands holding chakra and sankha while the lower left hand is embracing Bhudevi and the lower right hand is broken and missing. The ears of the Boar are clearly shown pointing upwards and the head is quite realistic. He is wearing a kiritamukuta, haras, channavira, wristlets, anklets, loose anklets and lower garments, that is, dhoti.

Bhudevi seated on his left lap, has two hands, the left hand holding a flower stalk while the right hand is around the back of Varahamurti in the act of alingana (embracing). She is also wearing a kiritamukuta, haras, anklets, lower garment, that is, sari etc., Both of them are shown seated in an apartment flanked by two pillars and foliated prabhavali with kirtimukha as the crest head. Since the sculpture has been executed in a black granite stone, the details are clearly visible.

There is another interesting piece of Varahamurti of Vishnu, depicted on the outer wall of Vittala temple at Hampi, which is standing in samabhanga posture within a niche flanked by pilasters and decorated with

foliage work. The deity has four hands as usual with chakra and sankha in the upper hands while the lower hands are held in abhaya and varada mudras respectively. He is wearing a kiritamukuta and other usual ornaments. The lower drapery is quite prominent with flowing tassels on both the sides. The face is a bit worn out and so the details are not very clear.

A unique type of sculpture of Varaha-Vishnu with Bhudevi is seen on a pillar in the mukhamandapa of Hazara-ramaswamy temple at Hemmi (Sl.No. 46). Here, Vishnu shown standing on his right leg which is slightly bent as if in lalitasana and the left leg is folded, upon which Bhudevi is seated. He has four hands, the lower right hand is held in abhaya mudra and the upper right hand holds a chakra while the upper left hand holds sankha whereas the lower left hand goes behind Lakshmi and shows varada mudra. He wears a tall kiritamukuta, necklace, ear rings, hara, chest band, waist-cord, long vanamala, armlets, wristlets and anklets. The face of Varaha is turned towards his left and looking at the face of Bhudevi. The ears of the boar (Varaha) are clearly shown pointing upwards and the face of Varaha is quite realistic in Vijayanagara style.

Bhudevi is seated on the folded left lap of Varaha. She has two hands, the left hand holds a lotus bud

with its stalk and the right hand goes round the waist of Varaha. She also wears kiritamukuta, ear rings, necklaces, haras, waist-girdle and sari. Here, the Vijayanagara sculptor has not followed any ancient texts mentioned above while carving this sculpture of Varahavatare of Vishnu on this pillar. Here, it is to be noted that the Vijayanagara sculptor conceived this composition to show Varaha-Vishnu with Bhudevi seated in sukhasana posture.

One more interesting figure of Varahavatare-Vishnu (Sl.No. 47), is displayed in the Archaeological Museum, Hampi-Kanolepur. Vishnu is shown here in Varahavatare seated in padmasana on a pancharatha pedestal. He is shown with four hands, holding chakra in the upper right hand and a sankha in the upper left hand. The lower right hand is in abhayamudra and the lower left hand is in varadamudra respectively. Only the head is that of Varaha of which kiritamukuta is missing. He is wearing haras, upavita, chest-band, arlets, arllets and anklets. Here we see a deviation from that of the description given in Vaikhana-sagama, in the fact that Bhudevi, nagas, nagaloka etc., are not shown. In this sculpture of Varaha-Vishnu, prominence is given to varada and abhaya mudra aspects of the deity, an influence of bhakti movement that had gained prominence and popularity by the time we come to Vijayanagara period.

(4) NARASIMHAVATARA

It is rather difficult to trace the origin of Narasimha worship because early Brahmanical literature is silent on this aspect. The story of Narasimhavatara, is in some way similar to that of Varaha and the Puranic form of the legend is linked with the preceding avatara.

In the Mahabharata, Narasimha is considered to be one of the incarnations of Vishnu. It is said that Vishnu assumed many different forms in order to protect the world namely Varaha, Narasimha and Manusa⁴⁷. The Vishnu Purana makes only a passing reference to the man-lion incarnation. It only states that after his father had been put to death by Vishnu in the form of man-lion, Prahlada became the ruler of the Daityas⁴⁸. In the Bhagavata Purana⁴⁹, the story assumes a completely different form, Hiranyakasipu had proclaimed his supremacy and sovereignty over the three worlds and no one in his kingdom was allowed to acknowledge the supremacy of any god. Prahlada, his son, however, turned to be a great devotee of Vishnu, even at the risk of his father's wrath. Once, Hiranyakasipu asked him, if Vishnu was present everywhere why was he not visible in the pillar of the hall where they had assembled and saying this he struck the pillar with his foot, which broke asunder. To soothe him out that, Vishnu in the man-lion (Narasimhavatara) form issued from

the cleft and tore off the bosom of the demon king. These accounts show the common origin of the myth and hence Wilson is probably justified in presuming that the Narasimha myth is a popular legend adopted by the worshippers of Vishnu to serve their purpose ⁵⁰.

The Matsya Purana ⁵¹, describes vividly the fight between the demon Hiranyakasipu and the god. According to it, the image of Narasimha is to be made eight handed, fierce looking and having the face of lion with thick mane. He should be shown to be tearing out the entrails of the demon. The legs should be interlocked and the demon with a sword and shield should be shown attacking. Agni Purana ⁵², describes that the four handed image of Narasimha, two of his hands should be holding the disc and mace and he should be striking the bosom of the demon with the other two hands. The demon should be lying on his left thigh. According to another description given in the same Agni Purana, Narasimha should have the disc and the conch in his upper two hands while the other two lower hands should be engaged in killing the demon ⁵³.

The images of Vishnu as Narasimha are of two kinds namely Asana murti and Sthanaka murti.

(a) Sthanaka murti :- The conception underlying the name Sthanaka Narasimha is that the lion in this case

come out of a pillar, this also a standing posture with the lower left hand in blessing posture. The upper right and left hands hold chakra and sankha as usual respectively.

A sculpture of Vishnu is shown as Narasimha depicted on a pillar in the kalyanamandapa of Vittala temple at Hampi (Sl.No. 52). Here, Narasimha standing in sambhanga posture on a pedestal. He has four hands, the upper right and left hands hold a stylized chakra and sankha in between the two middle fingers while the lower right and left hands are held in abhaya and varada mudras respectively. He wears a long kiritamukuta, necklace, hara, channavira, waist-girdle with tassels, long vanamala, yajnopavita, dothi, armlets, wristlets and anklets. The lion face with mane is beautifully carved and the sculpture is a well proportioned one.

(b) Asana murti :- Asana murti, generally a single figure should be shown seated on a padmasana in the utkutika posture with yoga patta going round the knees and back of the body. This type of murti is called as Kevala-Narasimha and it may have either two or four hands. The upper right to hold chakra and the upper left hand to hold sankha and other two hands stretched forward to support the bent knees. This form of Narasimha is also called Yoga-Narasimha. Sometimes the lower left hand of Yoga-Narasimha is shown in varada pose.

(c) Lakshmi-Narasimha murti :- Some of the texts describe Narasimha seated with Lakshmi on his left leg. The Skanda Purana⁵⁴, says that Narasimha has a calm appearance when he is embracing Lakshmi. He holds the chakra and sankha and his eyes are like sun and moon. His hands are extended to the knees and he is on a lotus.

During the Vijayanagara period, the version of Narasimha form of Vishnu gained wide popularity particularly during the rule of kings belonging to Saluva, Tuluva and Aravide dynasties, who had inclination towards Sri-Vaishnavism, propounded by Ramanuja and his followers in Tamil and Kannada countries. As a result of this, we come across a variety of Narasimha images carved and worshipped during the Vijayanagara period. It is also to be noted here as a part of impact of the bhakti movement preached and popularised by a Ramanuja, Alvar and other followers. This benign aspect of Narasimha gained wide popularity. Although at few places the ferocious aspect is also represented more in the course of narrating the story rather than worshipping the ferocious form of Narasimha.

One of the best examples of Narasimha sculpture is seen, the monolithic Narasimha statue (Sl. No. 48) of Hampi, even to the south-west of Krishna temple. This is a monolithic statue of Lakshmi-Narasimha hewn out of a single granite block of stone. This was carved in A.D. 1525⁵⁵,

during the reign of king Krishnadevaraya, who had made an endowment, details of which are embodied in an inscribed slab seen in front of the temple. At times this statue wrongly identified by some scholars ⁵⁶ and the local people as Ugra-Narasimha. This monolithic statue originally had a temple built around it which consisted of only sanctum-sanctorum and this building has almost fallen down except the four walls but there was enough room to have pradakshina path around the statue as can be seen even now.

Vishnu is shown as Narasimha with only the head of a lion. He is seated in utkutikasana posture under the canopy of a coiled asana of seven hooded naga Adisesha. Now it is very much destroyed and mutilated. His legs are in the required position and bound by the yogapatta and the feet are crossed. He has four arms, all are broken and now restoration work is in progress. He wears a kiritamukuta, necklaces, wristlets, waist-girdle, anklets and loose anklets. Lakshmi is supposed to have been seated on the left lap of Narasimha but at present only her right hand is seen and it is going round the back of Narasimha.

The face, being that of a lion, has the ferocious look with prominently projecting globular eyes and a wide mouth with mane underneath. Over the Lakshmi-Narasimha statue is provided a prabhavali with kirtimukha which is seen in centre above the seven hooded naga.

All the broken parts of Lalchani and Narasimha have since been collected and the renovation work is in progress, conducted by the Archaeological Survey of India. The height of this sculpture is 6.70 mtrs.

We have in Hampi, representations of this Lalchani-Narasimha sculpture with minor variation, some of which are detailed below:-

Lakshmi-Narasimha is depicted on a pillar in the kalyanamandapa of Vitthalaeswamy temple at Vitthalaपुरa, Hampi (Sl.No. 49). Vishnu is shown here as Narasimha seated in ardhaparyankasana posture on a three tiered pedestal. The right foot of Narasimha is resting on the lotus flower which served as foot-rest, and the left leg is folded. He has the face of a lion, has four arms. the lower right hand is held in abhaya mudra, the upper right hand holds a sankha, whereas the lower left hand goes round supporting the hip of Lakshmi. He wears a kiritamukuta, necklace, haras, yagnopavita, waist-girdle, armlets, wristlets, anklets and a dothi. The nose and the round eyes are seen prominently.

Lakshmi is seated on the left lap of Narasimha. She has two hands, the left hand holds a lotus bud with its stalk and the right hand goes round the waist of Narasimha. She wears a kiritamukuta, ear rings, necklace, haras, waist-girdle, wristlets, anklets and also a sari. Her feet are resting on a lotus flower.

This is a beautiful and well proportionate sculpture of Lakshmi-Narasimha of the Vijayanagar period and at present seen in the Vithala temple at Hampi, which is one of the best embellished temple in the temple ruins. This sculpture can be considered as one of the best Lakshmi-Narasimha group, seen at Hampi.

There is a sculpture of Lakshmi-Narasimha, acc.No.0659, exhibited in the Archaeological Museum, Hampi. This sculpture (Sl.No. 50) shows Narasimha and Lakshmi as seated on a pedestal. Narasimha is seated in ardha-paryankasana posture and Lakshmi seated on the left lap of Narasimha and held by his lower left hand. He has four hands, the lower right hand is in abhayanudra, upper right one holding chakra and upper left hand holding a sankha. Narasimha is wearing a kiritamukuta (damaged), ear rings, hara, etc., his right hand goes round the waist of Narasimha while the left hand holds a flower bud. A crude prabhavali is seen behind Narasimha.

If the above group of Lakshmi-Narasimha statue, there is an interesting carving of Lakshmi-Narasimha, a bold carving seen on a rock near Kotilinga at Hampi (Sl.No.51). The statue is shown as seated on a four headed Adisesa which has seven heads forming a canopy over the heads of Lakshmi and Narasimha. Narasimha is seen seated with legs crossed and held in position with the help of yogapetta. He has

the only face of a lion and the rest of a man. Particularly the lower right hand is in abhaya-cum-chinmaya mudra while the upper right hand holds stylised chakra in the typical fashion of Vijayanagara period. Again uniquely the other left hand holds a bow and an arrow together in the upper left hand while the lower left hand is in varadamudra seen near the left knee. The lion face wearing a kiritamukuta, its prominently bulging eyes, the canine teeth and the mane are seen in all details and in good proportion. Slightly Lekshmi, seated on the left lap of Narasimha is also a well proportioned figure and full of benign expressions, but the sculpture having ornaments on face, round the neck, on the hands and on the legs. The whole concept is shown within a arched deep niche flanked by pilasters and framed by makaratorana with kirtimukha crest at the centre. It appears that this had been unfinished since carvings of Hanuman and Garuda have been shown to the level of the top of the arched niche but not finished. Both Hanuman and Garuda are standing on either side with their hands in anjali mudras.

A well proportioned beautifully executed sculpture of Narasimha is the next example seen on a boulder near Kotilinga, at Hampi. The deity is shown seated in sukhasana posture on a crudely finished pedestal. It is shown within an arched niche which was probably meant for showing prabha but left unfinished. The deity has face of a lion and rest

of human. It has four hands, the lower right hand is in abhayamudra, the upper right hand holding stylised chakra the upper left hand holding a sankha and lower left hand in varadamudra. The karandamukuta is shown over the head of the lion-faced Narasimha. Prominent but bulging eyes, mouth with canine tooth and protruding tongue and ears are delicately carved. It has the usual kantabharana, hara, wristlets, rings, anklets and loose anklets etc. The noteworthy feature is the tripundra seen on the forehead of Narasimha, clearly indicates the then prevailing divisions among the Sri-Vaishnava such as tengalai and vadagelai, while the one seen appears to be tengalai mark. In the central pedestal part, the sculptor has shown a rude figure but not well finished. It is shown standing with hands held in anjali mudra. To the right of the sculpture is standing figure with hands held in anjali mudra, probably representing the donor who might have been responsible for the carving of this figure. It can also be seen that a mandapa with crude pillars were erected to provide shelter to this figure and as well as to the devotees that might have been gathering. On the whole, this is one of the beautiful and well executed figure of Narasimha available in Tamil.

Kevala Narasimha depicted on the outer wall of Hazararamswamy temple at Hampi (Sl.No. 53). He is seated on a padmapitha in the utkutika posture, the legs being maintained in the required position by the yogapatta while the feet are crossed. He has four arms, holding a stylised chakra and sankha in the upper right and left hands while the lower right and left hands are stretched out and placed on the knees as required in yogic posture. He wears dothi, the ends of which are depicted on either side. At the back of Narasimha is prabhavali, the ends of which are turned inwards with foliated heads of makaras. The rigid posture, has been effectively sculptured. This is another sculpture, where all the details of lion-face, four attributed hand emblems, ornaments, prabhavali etc., are clearly brought out. The tripundra is also seen prominently on forehead of the deity.

Another sculpture of Narasimha is exhibited in the Archaeological Museum, Hampi (Sl.No. 54) as shown seated in padmasana on a saptaratha pedestal. He has four hands. The upper right hand holds stylised chakra which is wornout, the lower right hand holds psoma, the lower left hand held in varadamudra and the upper left hand holding the attribute is partly broken. He wears karandamukuta, hara, armlets, anklets and loose anklets. The face is of and mane and bulging eyes are seen prominently. The tripundra

is also seen on the fore-head. He wears yajnopavita and channavira on the body.

Apart from the types of Narasimha detailed above, we get in Hampi region, sculptures representing the story of Prahlada and Narasimha in a narrative way. We have one such example near the Pansugara Bazar at Hampi (Sl.No. 55). Here, the story is depicted in three scenes. The first part shows that Narasimha is coming out of the pillar being kicked by Hiranyakasipu. Here the lion-faced Narasimha is four armed in the act of preventing Hiranyakasipu from attacking him. Hiranyakasipu is shown as standing and kicking the pillar with left foot and trying to attack Narasimha with sword like object in the right hand and an oblong round shield in the left hand. Prahlada is shown on the other side of the pillar with hands held in anjali mudra and in praying attitude. The next scene shows Narasimha, the four handed deity having caught hold of the fleeing Hiranyakasipu by the waist and neck. The final scene shows Narasimha having Hiranyakasipu stretched on his thighs and in the act of tearing of the belly of Hiranyakasipu with the two front hands, while the other two hands are holding the head and left leg of Hiranyakasipu. The other two upper hands are in the position of holding out entrails of Hiranyakasipu in the form of garland. The other hands are holding chakra and

sankha in the stylised way of Vijayanagara period.

Prahlada is shown sitting to the left of Narasimha probably praying for mercy. In all these panels, the lion-faced Narasimha has been shown with ferocious countenance charged and force of action.

We have some more sculptured reliefs showing this last scene in which invariably Narasimha has been shown with right hands, of course, there are minor variations which are negligible.

However, this ferocious type of Narasimha seems to have not been so popular with the devotees of Vijayanagara period. It was during late Chalukyan period we get independent sculptures of this ferocious type under worship in independent temples like Torana in Bijapur District, Karnataka etc.,

Apart from the above illustrations of Narasimha, we get Narasimha sculptures in standing posture at Hampi itself. On a boulder near Chakratirtha at Hampi (Sl.No.99). We have a group of sculptures of Vishnu in different forms, one of them showing sthanaka Narasimha or Narasimha in standing posture. He is standing in sambhanga posture. His face is that of lion on which is decorated with a tall karandamukuta. He has four hands, the lower ones holding abhaya and varada mudras while the upper one holds chakra

and sankha in the Vijayanagara style. He has the lower garments touching the anklets. He has beaded ornaments round the neck, on the shoulders, wristlets, etc., The yajnopavita is also seen.

A sculpture of Narasimha depicted on a pillar in the kalyananandapa of Vitthaleswamy temple at Hampi (Sl.No.52). Narasimha is standing in sambhanga posture on a pedestal. He has four hands, the upper right and left hands hold a stylised chakra and sankha in between the two middle fingers while the lower right and left hands are held in abhaya and varada mudras respectively. He wears a long kiritamukuta, necklace, yajnopavita, hara, waist-girdle with tassels, long vanamala, dothi, armlets, wristlets and anklets. The lion-face with mane is beautifully carved and sculpture is a well proportioned one.

Another sculpture of Narasimha depicted on a musical pillar in the Vitthaleswamy temple at Hampi (Sl.No.56). Narasimha is standing in sambhanga posture on a pedestal. He has two hands only which are kept on the waist in the form of katyavalambita posture. The lion-face with bulging eyes and mane is beautifully presented. He wears necklace, hara, channavira, yajnopavita, waist-girdle, long vanamala, dothi, armlets, wristlets and anklets. Prabhavali with

kirtimukha at the top is provided at the back of the deity.

To the right side, a kneeling Garuda with his hands held in anjali mudra is seen. He wears kerandamukuta kundalas and other usual ornaments over the body. The sculpture is beautifully depicted on the musical pillar of the Vitthalaswamy temple at Hampi. The peculiarity here is that Narasimha is shown with two hands only and without any attributes in the hands and no head-gear is provided.

Similarly standing Narasimha sculpture in solo relief is seen along with the other forms of Vishnu to complete the Dasavatara panel. One such example is near the Pansupari Bazar at Hampi (Sl.No. 41 a). All the other details are similar to the above, except that in the case of vanamala is seen prominently as coming upto the knees. This former figure is better finished and with benign expression on its face which are similar to the other two sculptures on its right, that is, Venkatesa and Vittala.

(5) VAHNAVATARA

The origin of the Vamana-Trivikrama avataara of Vishnu may be traced to the Rigveda ⁵⁷, in which Vishnu, as a solar deity, is mentioned as having traversed the universe with his three steps. There is hardly any controversy about the interpretation of the three stages of Vishnu

referred to in the Vedas and Puranas. His three steps could represent, the course of the solar deity through the three divisions of the universe⁵⁸. Further, according to Rigveda, 'within his three steps that are full of money, all beings dwell etc.',⁵⁹.

Vamana is mentioned for the first time in the Satapatha Brahmana, in which he seems to have been identified with Yajna. He is seen mild and weak in the beginning but soon engulfs the whole world with his effulgence and banishes the demon of darkness to the nether world⁶⁰. The more evolved form and the myth of king Bali and Vamana is, for the first time, referred to in the Ramayana⁶¹. Vishnu assumed the form of a dwarf in order to subdue the pride of the asura king Bali. He approached him at the first time when he was performing a sacrifice and asked for the gift of land measuring the size of his three steps; when granted the boon, he enlarged himself into a wonderfully giant form of Trivikrama and measured the entire universe with his three steps, and king Bali was finally sent to rule the nether world, that is, sovereignty of patala. The legend of Vamana incarnation is referred to in many Puranas, the contents being almost similar in all of them⁶².

Presentation of this avatara is seen in two types, one representing Vamana or the Dwarf with an umbrella and

and kamandalu or staff held in the hands and the other representing Trivikrama in the further developed conception of the god with one leg planted firmly on the ground, the other lifted upwards and measuring as it were, the heavens.

(a) VANANA

The sculpture of Vasana or overfish figure is normally simple while the descriptions given in the Sanskrit texts are varied. According to Sanskrit works, Vasana should be only 56 angulas. He should have two arms, one of which should carry a kamandalu and the other an umbrella. On the top of the head there should be a tuft of hair tied up in a knot; there should be a pair of kundalas in the ears, a deer skin or dhoti should be worn in the fashion of upavita. He should also carry with him a book indicating as a Vedic student, a brahmacharin or Brahman. The figure of Vasana holding the umbrella and the kamandalu is invariably seen in the Dasavatara panels and in the boundary panels. In the latter cases, instead of sculptured representations, the figure is normally shown in line drawings⁶³; figures of this form are very few when compared with the various form.

(b) TRIVIKRAMA

The mythology of Vamana incarnation of Vishnu has been more frequently and interestingly represented as Trivikrama when Vamana suddenly grew into the virata form from the dwarfish form, to measure the world. The Vaikhanasagama ⁶⁴, differentiates the images of Trivikrama, sculptured into three varieties considering the level of the left foot raised, that is, upto the level of the right knee, the navel or the fore-head. These three varieties are obviously intended to represent Trivikrama as striding over the earth, the middle and the heaven respectively. If there be only four hands, one of the right hands holds the sankha and on one of the left hands the chakra. On the other hand, if Trivikrama is sculptured with eight arms, five of the hands should carry the sankha, chakra, gada, saranga and hala. The right leg is to be firmly planted upon the earth and the left one should be raised to stride the world. Brahma should be shown washing the uplifted leg of Trivikrama. Siva should be sculptured in the same panel as standing with folded hands. To indicate the earlier sequence, below his left leg is to be the dwarfish figure of Vamana with an umbrella in his left hand, ready to receive the grant of his wish from king Bali who stands opposite to him holding a water vessel indicating the act of pouring

the sacred water, as a final dedication. Sukracharya, his guru, should also be present there.

Vamana and Trivikrama images, though seen all over the country do not exhibit many varieties. The two handed Vamana sculptures are commonly seen right from the Gupta period to the Vijayanagara period and even later. The four handed variety is also met with occasionally. Vamana worship must have been in vogue right from the third or fourth century of the Christian era. The Mahabharata refers to a tirtha called Vamana tirtha, which must have been a prominent place of pilgrimage. The Vamana Purana also mentions that the Kota tirtha enshrined Vamana, somewhere in the Kurukshetra region ⁶⁵. Kalidasa in the Raghuvamsha alludes to the difficult task of Vamana, comparing it with his own, in the opening of the first canto.

At Hampi, sculptured panels showing the Dasavataaras of Vishnu are seen at few places. These panels include naturally the sculptural representation of Vamana, the fifth avatara of Vishnu. In all these cases Vamana-Vishnu is shown as standing, similar to other figures of the panel, but invariably with two hands only. The left hand is holding an umbrella, the canopy of which is spread over his head, while the right hand is shown hanging, but holding the kamandalu. He is shown wearing a short lower garment upto

the knees only and in the fashion of a brahmin wearing a dhoti. He is also shown wearing yajnopavita invariably. The head of Vamana is shown shaved but the tuft which is a must is not clearly indicated in sculptures but the composition and appearance in the face, atleast in one case (Sl.No. 41-b) are indicative of a brahmacharin and a student of ancient scriptures. Again in this case the sculptor has, probably in tune with characteristics of the Vijayanagara period, has shown anklets on the legs and other ornaments on the hands, round the neck etc., which are the clear deviation from the descriptions given in the ancient texts.

The other variety of Vamana avatara of Vishnu is when Vamana is shown only in line drawings and on the boundary stones of Vijayanagara period and later. In this case Vamana-Vishnu is shown with two hands, left one holding a spread umbrella and the right one holding a kamandalu. He is shown as a dwarf, wearing a dhoti or lower garment (Sl.No. 57). In these variety, the tuft duly knotted is necessarily seen indicating him as a brahmacharin and a student. These boundary stones with line marking of Vamana were used to fix the boundaries of lands granted by the Vijayanagara rulers and others for religious purposes, and institutions.

A line drawing figure of Vamana is carved on a pillar. He has two hands, holding an umrella in the left and kamandalu in the hands respectively. Above the head are seen the crescent moon and the sun since the stone was used to mark boundaries during the Vijayanagara period. This boundary stone (Sl.No. 57), displayed in the Archaeological Museum, Kamalapur-Hampi.

A sculpture of Vamanavatara depicted on a pillar in the kalyanamandapa of Vitthalaswamy temple at Hampi (Sl.No. 58). Here, Vishnu is shown as dwarfish figure of Vamana. The left hand holds an umbrella, the staff of which is resting on the left shoulder and the right hand is holding a kamandalu. His hair is tied up in the fashion of brahmecharin and wears rudrakshamala as necklece besides the armlets and wristlets of beads, yajnopavita and a dhoti. The sculpture is a beautifully carved and a well proportioned one.

Connected with this avatara of Vishnu is the next sequence when the same Vamana took the form of Trivikrama.

A sculpture of Trivikrama is depicted on a pillar in the Vitthalaswamy temple at Hampi (Sl.No. 59). He is shown with four hands, the upper ones hold sankha and chakra while the lower ones are held in abhaya and varada mudras respectively. He wears a kiritamukuta, jewelled haras,

armlets, chest band, yajnopavita, vaijayantimal, anklets, loose anklets and lower garment. Trivikrama is shown standing on a fully bloomed lotus flower. At the top is provided a prabhavali with kirtimukha in the centre, from the mouth of which foliage is emerging. The distinct features of the period as seen in this sculpture are the loose anklets on the both the feet and the prominent vira-
rekha or tripundra on the fore-head.

A sequence of Vamana-Trivikrama avatara of Vishnu is depicted on a musical pillar capital in the mukhamandapa of Vitthalaswamy temple at Hampi (Sl.No. 60,61 and 62).

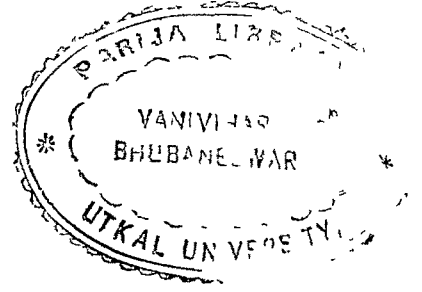
Vishnu is shown as Vamana and Trivikrama in two scenes (Sl.No. 60). On the left portion of pillar capital, depicted a dwarf Vamana standing in samabhanga posture holding an umbrella in the left hand while the right hand stretched forward in the act of receiving grants from the king Balichakravati. In the same scene, the right of Vamana, king Balichakravati standing in dwibhanga posture, holding a kamandalu and pouring water on to the right hand of Vamana. He wears a kiritamukuta and other usual ornaments worn by a royal person. Both Vamana and king Balichakravati wear dhoti and yajnopavita on their bodies.

On the front face of the pillar capital is seen Vamana after assuming the gigantic form as Trivikrama.

He is standing in tribhanga posture on a pedestal. He has ten hands, the lower right hand is held in abhayamudra and remaining right hands hold khadga, bana, terjaniyamudra and chakra whereas the lower left hand is held in varadamudra and other remaining left hands hold shield, bow, targaniya and sankha respectively.

He wears a long kiritamuta, kundalas, necklaces, hara, yajnopavita, channavira, waist-girdle, dhoti, armlets, wrist-lets, finger fingers, and anklets etc. The tripundra mark is seen on the forehead. The face of Trivikrama is shown in ugra form with canine teeth.

Another sequence of Vamana-Trivikrama is depicted on the right portion of a pillar capital (Sl.No. 61). Trivikrama standing in tribhanga posture on a pedestal. His left leg is planted firmly on the pedestal and the right one is placed on the head of the king Balichakravati, as if pressing him down to the neither world. King Bali is holding his two hands in anjali mudra. Trivikrama has eight hands, the lower right hand is held in abhayamudra and other right hands hold khadga, bana and stylised chakra whereas the lower left hand is held in varadamudra and other hands hold shield, dhanus and stylised sankha respectively. He wears a long kiritamukuta, kundalas, necklaces, hara, channavira, yajnopavita, waist-girdle with tassels hanging, dhoti, armlets,



wristlets, anklets and loose anklets. Tripundra marks is prominently seen on the fore-head of the deity as was the practice during the Vijayanagara period. Here, the face of Trivikrama is depicted as benine one, after granting boons to king Balichakravatri.

On the left side of the main deity, depicted a dwarfish Vamana, standing in tribhanga posture and holding an umbrella in the left hand. Above the head of Trivikrama, to his right, are shown a couple of flying gandharvas, with their hands in anjali mudra.

A sculpture of Trivikrama and Balichakravati depicted on a pillar in the mukhamandapa of Hazararamaswamy temple at Hampi (Sl.No. 62). Here, Vishnu is shown as Trivikrama standing on a pedestal. The right leg is firmly planted on the pedestal, that is, earth, which is slightly bent as though to maintain the balance and the left leg is lifted up above the shoulder as if measuring the sky. He has four hands, the lower right hand held in abhayamudra and the upper right hand holds the stylised chakra in between two middle fingers while the lower left hand raised upwards and held in varadamudra and the upper left hand holds a stylised sankha in between the two middle fingers. He wears a long kiritamukuta, kundalas, necklaces, hara, yajnopavita, long vanamala with central pendant, waist-girdle, dhoti and other ornaments.

To the left is depicted king Balichakravarti, standing with hands held in anjali mudra. He wears a short karandamukuta, dhoti and other ornaments on the body. He is shown in a submissive mood and as if ready to accept the third step over his head, as the story goes. The sculpture is a well proportioned and beautifully carved one on a granite pillar.

(6) PARASURAMAVATARA

Parasurama (Rama with an axe) is the sixth in the traditional list of the ten incarnations of Vishnu. He is often called ' Bhargava Rama ' as he belonged to the race of Bhrugus, who figure prominently in the Vedic literature. He is considered to be a historical figure unlike the previous avatars, probably a great warrior of a particular tribe and later on deified and exalted to the position of an incarnation of a very prominent and popular god, in the Vedic literature.

Panini ⁶⁶ mentions a tribe or people known as Parasus, but whether there is any relation between Parasurama and that tribe is difficult to say because Parasurama is used merely as a proper noun and besides in earlier references we find him designated only as Rama, Bhargava or Jamadagneya.

He is called Parasurama probably because of his association with the parasu or an axe, with which he killed his mother, at the command of his father Jamadagni ⁶⁷.

The famous story of Parasurama is related in detail in the Mahabharata. The sage Jamadagni had five sons by Renuka, the last of them being Parasurama. Once, Renuka had gone to the river side to fetch fruits for the sacrifice; she saw king Chitrarath sporting merrily in the river. Renuka waited for a while witnessing the scene and when she returned to the hermitage excited with impure thoughts, the sage turned her out and ordered his sons, one after another, to kill her. Failing to carry out his orders, the first four sons, were cursed to death. Parasurama, the youngest of all, obeyed his father and killed his mother. Pleased with this deed, Jamadagni offered a boon to his son. Parasurama asked for the restoration of his mother and brothers life.

The story of Jamadagni, Renuka and Parasurama gained wide-spread popularity in North Karnataka and Coastal regions of west. Temples dedicated to their worship are common in these regions, at places like Chandragutti in Shimogga District, Hiremagalur in Kadur District; Chikkanayakanahalli in Tumukur District; Saundatti in Belgaum District and other places in Karnataka State. The image of Parasurama in Saundatti is a unique sculpture, representing

him as holding a caudiki (a single string musical instrument) by both the hands, with parasu and trisula represented on either side of the image ⁶⁸. In Saundatti, there are also shrines dedicated to Jamadagni and Renuka (popularly known here as Ellamma). The cult of Jamadagni, Renuka and Parasurama is popular among a section of the people (mostly non-Brahmins and few sections of Brahmins) in Konkan and North Karnataka regions. Some of them are known to dedicate themselves to a life of celibacy and worship of the deities Ellamma (Renuka) and Parasurama, in imitation of whom they carry the caudiki. These people (devotees) are known as Jogamma and Jogappa. There is a famous temple of Parasurama in the Konkan, to which pilgrims from all parts resort every year. Even Saundatti is also a popular place of pilgrimage for the people of Maharashtra, Karnataka and other parts ⁶⁹.

Another episode connected with the Parasurama story is that once during Parasurama's absence, his father Jamadagni himself was beheaded by the sons of Arjuna. This provoked Parasurama to take a vow of annihilating the Kshatriya race. He is said to have exterminated them thrice, seven times or twenty-one times and then retired from the world ⁷⁰.

Some scholars believe that Parasurama was a historical person. K.M. Munishi lays great emphasis on

his historical character and consider the apostolicity of Parasurama to be a later event ⁷¹. A similar view is also expressed by Jart Charpentier, who associates Parasurama with the dissemination of Aryan civilization into South ⁷².

Sculptures of Parasurama should be worked out according to the madhyama dasa tala measure, that is, it should be 120 angulas in height, and posses only two hands, the right one holding parasu and the left in the suchi pose. On the head there should be the jatamukuta and the yajno-pavita should prominently adorn the body, as also a number of ornaments. According to Vishnudharmottara Purana, he should have a jata on his head and his only emblem is the parasu or an axe ⁷³. The Agni Purana prescribes four hands to the images of Parasurama, holding the bow, the arrow, the axe and the sword ⁷⁴. A late mediaeval image of four handed Parasurama is found from Chamba, in Himachala Pradesh, which holds an arrow, axe, bow and conch ⁷⁵.

At Hampi no independant sculpture of Parasurama is seen. But bold relief sculptures of Parasurama are included in the Dasavatara panels of Vishnu. There are two such panels seen in Hampi carved in bold relief. As discussed in the begining, the Vijayanagara sculptor made good deal of deviation form what has been given in the ancient texts as discussed above. The Parasurama sculpture seen near the Hazararamaswamy temple at Hampi (Sl.No. 41-b) is shown like

that of a royal or kshatriya person. This sculpture is shown standing in samabhanga posture with two hands, the right hand holding parasu and the left hand holding a bow which is of the full height of the figure. The sculpture is shown as wearing kiritamukuta, ear ornaments, jewelled haras on the chest, a long vaijayantimala, lower garments, tied with waist-girdle, anklets, wristlets and so on.

The other panel (Sl.No. 42-c) is seen near Kotilinga at Hampi. Here the figure is shown standing in tribhanga posture. It has two hands, the right one holding parasu and the left one holding a bow of the height of the figure. It is also shown wearing a kiritamukuta, haras, lower garments, anklets, wristlets etc., This has been a bit crudely finished but virarekha on the fore-head is clearly visible as in the case of other figures of the period. This development may be attributed to the popularity of Sri-Vaishnavism attained during the Vijayanagara period particularly under the patronage of Tuluva kings who were very much influenced by the tenants of Sri-Vaishnavism.

The sculptures of Parasurama and Rama depicted on a pillar in the kalyanamandapa of Vitthalaswamy temple at Hampi (Sl.No. 71). Here, Vishnu is shown as Parasurama and Rama together. Parasurama is shown standing in tribhanga posture on an oblong pedestal. He has two hands, the right

hand holds a parasu (battle axe) and the left hand holds a long bow (dhanus) which is resting against the left shoulder. He wears a kiritamukuta, necklaces, hara, waist-girdle, long vanamala and other ornaments on the body.

To his left is shown Rama standing in dwibhanga posture on the same oblong pedestal. He has two hands, the right hand holds an arrow and the left hand holds a long bow which is resting against the left shoulder. He too wears a kiritamukuta, hara, a long vanamala and other ornaments on the body. The figures of Parasurama and Rama are beautifully carved and well proportionate. Here is a deviation in that only Parasurama and Rama are shown together and Parasurama is shown holding Parasu and bow, no arrow is shown. It can be even said that the former combines in him Parasurama and Rama as indicated by the attributes while the latter may represent Lakshmana accompanying Rama. This deviation can be attributed to the casual way of the sculptor.

(7) RAMAVATARA

Rama is well-known hero of the great epic Ramayana and is the seventh in the traditional list of ten avatars of Vishnu. The legend of Rama has greatly influenced the Indian culture and religion. The story of Rama is immortalised in Valmiki's epic Ramayana and is cherished by the

people all over India. But it is difficult to say definitely at what particular time he was deified and regarded as an avatara of Vishnu. Rama never figures in the pre-Ramayana literature. Janaka is often mentioned in the Brahmanas and the Upanishads ⁷⁶, but there is hardly any justification for the supposition that he is the same Janaka, the father-in-law of Rama.

Popular belief in this regard appears to date from the early centuries of the Christian era, though inscriptional evidence of this identification comes from a record of about the seventh century A.D. in Tamil Nadu and a definite evolution of Rama cult dates from the 10th century A.D. However, Rama occupies a place of great honour in the hymns of the Vaishnava Alvars of Tamil Nadu of 7th-8th centuries A.D. In North India, the earliest literary evidence of the identification of Rama as an avatara of Vishnu is found in the works of Kalidasa ⁷⁷, who clearly alludes to the story of the birth of Rama as preceded by the usual appeal to Vishnu, in Vaikuntha when he was reclining on the serpent bed, with Lakshmi at his feet, and his promise to be born as a son of Dasaratha ^{for} the destruction of Ravana ⁷⁸.

The story of Rama, the hero of the epic Ramayana, has been well-known in South India from the beginning of the Christian era. Incidents from the story of Rama are

quoted in the Sangama works ⁷⁹. The definite identity of Rama as an avatara of Vishnu is established in the Silappadikaram. In the subsequent periods, the story of Rama became widely popular as evidenced by the hymns of the Nalayira divya prabandham.

RAMAYANA SCENES

Rama, Sri-Rama or Ramachandra, is the ideal hero for the Hindus in every respect and his wife Sita, is the perfect model of the Hindu womanhood. Rama was born to Dasaratha of the race of Raghu. The whole story of Rama from his birth upto his ascent to heaven is given in the famous epic poem of Valmiki known as Ramayana.

Amongst the various forms of Vishnu, Rama appear to be a more popular one worshipped during the Vijayanagara days. It may be recalled that one of the important temples of Vijayanagara was dedicated to Rama, now known as Hazara Rama temple at Hampi. It implies that it was the one located near the entrance to the emperor's palace. According to inscriptional evidences the deity installed here was known as Ramachandra devaru, originally.

The walls of this temple and its prakara are embellished with a wealth of sculptured panels depicting various scenes from the Ramayana. Here, it may be noted

that Kishkinda one of the main places of Rama's activities, has been identified by scholars with this Hampi ⁸⁰. Important friezes are those which portray Sravanakumara with his blind parents on pilgrimage (Sl.No. 66), the sage Rshyasringa performing the putra-kamesthī-yajna (Sl.No. 67). It depicted with quaint realism which brings back those epic days into the medieval atmosphere of Vijayanagara. Another panel depicts vividly the fall of Jatayu that mighty bird, falling gigantically to the earth with its vast wings but powerless (Sl.No. 68). The sculptor has caught the expressions of sadness of three men sadly staggering under the mighty bow of Siva, which Rama had to bend before he could win Sita in Jataka's court and which they could not.

The sculptor could also portray humorous incidents from the Ramayana. Hanuman meeting Ravana in his own city Lanka, sitting on his tail coiled to form a height taller than seat of the ten headed giant (Sl.No. 69). None, who beholds this sculpture, can fail to realise how well the engraver has sharply carved on this granite surface the real spirit of that situation.

Ramayana incidents are also seen in the temples outside the capital city of Vijayanagara, Hampi, like Tadapatri ⁸¹ etc. These sculptures, purely the works of Vijayanagara artists, have elicited high praise from art

critics like Smith⁸². In these sculptures of Rama, his ally Hanuman is not forgotten to be included with Rama, Sita and Lakshmana.

The iconography of Rama is quite simple and he is invariably represented as a human and two armed, his hands holding a bow and an arrow. On the head, there should be kiritamukuta, in evidence of the fact that Rama was an emperor, otherwise also the image should be fully adorned. In the medieval art, he represented flanked by Hanuman with Lakshmana and Sita, on either side⁸³. Later sculptures also represented Rama carried by Hanuman.

According to Vaikhanasagama⁸⁴, the following description is given in respect of the figures of Rama, Sita, Lakshmana and Hanuman. Rama may be represented as standing in tribhanga posture and carry an arrow in the right hand and a bow in the left hand, must be adorned with all ornaments including kiritamukuta. Sita should be represented to the right of Rama, must be of golden colour, should carry a lotus and the right hand should hang freely in the form of lola pose, the left leg placed firmly on the ground and right leg slightly bent, that is, in the form of tribhanga posture. To the left of Rama, Lakshmana should be represented in astatala holding a bow and an arrow. Hanuman should be represented to the right with or without ayudha of mace and in a worshipful attitude.

Ramayana had a deep impact and it spread even outside India, in Thailand and Cambodia. But still the Rama worship, forming its own separate and distinctive cult, does not seem to have existed before the medieval period, because the sculptural evidence is not so common. The incarnation of Rama definitely remained minor one still the late medieval period, and a very strong prevalence of the Rama cult is only a relatively later period.

The story of Rama is the most popular epic even now in South India also. So the worship of Rama had wide popularity in this part of the country. As a result, we see the sculptural representations of Rama in different ways such as in the Dasavatara panels, in group of Rama, Lakshmana and Sita, sometimes with Hanuman too and also individually. In all these cases Rama is shown with two hands only, whether in sitting or in standing postures. In the right hand holding an arrow while in the left hand holding a long bow almost of his height. In Dasavatara panels at Hampi, he is shown as standing, having two hands, holding an arrow and a bow, wearing a kiritamukuta, and other usual ornaments, characteristic of the divine sculptures of the period which include the anklets on both the legs. The bow is typically long almost of the height of the figure and it is resting on the left shoulder.

Rama is also seen in a group along with Sita his consort and Lakshmana, his brother. A beautiful representation of this group is seen on a pillar in the ardhamandapa of Hazararamaswamy temple at Hampi (Sl.No. 63). Here, the group is shown under a niche of two pilasters forming an arch with kirtimukha at the top from the mouth of which foliated decoration flows. All the three figures are standing in tribhanga posture and the centre one being naturally of Rama. The sculpture of Rama naturally is of more height than the other two accompanying figures. He has two hands, holding an arrow and a bow as above. He is wearing all the ornaments and other similar to the above descriptions. The virarekha on the fore-head is quite prominently seen which is again characteristic of Vijayanagara period. To his right is shown Sita standing. She too has two hands, the left one holding a flower while the right one is in lola pose. She is also shown as wearing kiritamukuta, haras, lower garments, ear ornaments, armlets, wristlets, anklets etc. To the left of Rama is shown Lakshmana, standing in tribhanga posture. He is also having all the ornaments similar to Rama and he is also holding a bow and an arrow in the left and right hands respectively. The whole composition is a very well finished one since it has been executed in the media of black granite.

There is one beautiful sculpture of Rama in relief seen in one of the basement (adhithana) of Vitthalaswamy temple at Hampi (Sl.No. 64). This is a beautifully executed and finished in relief. It is shown in a niche formed of two pilasters. It is standing on a circular pitha and under a makaratorana with kirtimukha at the top. The figure is in tribhanga posture. It has two hands, the right one holding an arrow and the left one holding a bow. It has a long kiritamukuta, ear ornaments, haras, chestband, waist-girdle with tassels, long vaijayantimala, anklets, wristlets and the lower garment. The divine and serene expression is clearly brought out on the face. This is one of the typical sculptures of Rama of the Vijayanagara period.

A sculpture of Rama depicted on the outer wall of Hazararamaswamy temple at Hampi (Sl.No. 65). Vishnu is shown as Rama, standing in tribhanga posture on an oblong pedestal. He has four hands, the lower right hand holds a bana (an arrow), the upper right hand holds a stylised chakra whereas the upper left hand holds a stylised sankha and the lower left is in vyakhyanamudra (॥). The long bow is hung on the left shoulder. He wears a karandamukuta, kundalas, waist-girdle, dhoti, and anklets etc. His face is of benigne expression and this is a rare representation of Rama having four hands, noticed amongst the Vijayanagara sculptures at Hampi.

(8) BALARAMA AND KRISHNA AVATARA

It is convenient for more reasons than one to deal with two avatars of Balarama and Sri-Krishna together. Both were of the Yadava race, sons of Vasudeva and Devaki and both had to be secreted and saved from the tyrant Kamsa, the brother of Devaki. A short account of the lives of these two Yadava princes is given in Agni Purana and for a very detailed account we have to refer to Harivamsa and Srimadabhadgavata Purana⁸⁵. Further, during the Vijayanagara period, the sculptor deviated from the ancient texts occasionally as discussed above. In the two Dasavatara panels seen at Hampi, such deviations are noticed. In the first one (Sl.No. 41-b) Balarama is shown in the place of Krishna, that is, immediately after Rama. And in the second (Sl.No. 42-c), Balarama is shown along with Krishna but immediately after Rama. Hence, Balarama and Krishna are dealt with together.

(a) BALARAMA

The Vira worship of Vasudeva and Samkarsana was transformed into the worship of Krishna and Balarama as incarnations of Vishnu. Balarama does not acquire a prominent place among the avatars nevertheless he is an important member of the Caturvyuha. Balarama is differently

known as Baladeva, Balabhadra, Samkarsana, as the first among the Vrsni heroes, as Vyuha Vasudeva and finally as an avatara ⁸⁶.

Balarama is often stated to be an incarnation of Ananta or Sesanaga and his early iconographic representations emphasise his association with the naga ⁸⁷. It may also be pointed out here that he had a close relation with Duryodhana who had the snake emblem on his banner. In the thirty-nine incarnations listed by Ahirbudhya Samhita, the name Ananta is believed to stand for Balarama ⁸⁸. The worship of Balarama has been greatly influenced by Naga worship. Infact, he is considered to be an incarnation of Sesa himself, in the Mahabharata. It may be noticed in this connection that early sculptures of Balarama are exactly similar to Naga images. The only distinguishing point between them is the presence of the vanamala on the figures of Balarama.

The images of Balarama, as described by various texts, invariably holds a plough-share and a pestle. The Brahat Samhita ⁸⁹, says that Balarama should have a plough-share in his hand. He should be shown with protruding eyes indicating his inebriety. Vishnudharmottara Purana ⁹⁰, gives two descriptions of Balarama. One in his Vyuha aspect and the other in his Vibhava aspect. In his two hands, he

holds the plough-share and the pestle instead of mace and in his Vyuha form he should be sculptured as Vasudeva, having four hands. Balarama should be fair in complexion and be wearing blue garments. According to Agni Purana ⁹¹, the image of Balarama can be either of two or four handed. The two handed one should hold the mace and the plough-share. Whereas the four handed variety should hold the conch and pestle in his additional hands. Balarama is sometimes accompanied by Revati, his consort, who should be standing to the right of Balarama. She should be shown clothed in pushpa-vastra, her left hand in lola pose and the right one carrying a lotus flower.

Balarama is rarely worshipped independently as a god. The glory of the younger brother Krishna has possibly thrown the elder brother into the background. His image is only occasionally worshipped in association with that of Krishna as Parthasarathi. Figures of Balarama in the North can be traced from a period about two hundred year earlier than the oldest representation of Krishna-Govinda and the earliest known image of Balarama is the one belonging to the 2nd or 1st, century B.C. ⁹². They became rare after full popular development of the Krishna myth and its representation in art from about 6th-7th century A.D. They partially disappear after the 8th century A.D. barring a few

later images while depicting the avatara of Balarama ⁹³.

Independent sculptures of Balarama are not seen at Hampi. Relief sculptures of Balarama are seen in the sculptured panels representing the Dasavatara of Vishnu. Here, again the deviation made by the sculptor can be observed in Dasavatara panel seen near the Hazararamaswamy temple at Hampi (Sl.No. 41-b). In the place of Krishna and immediately after Rama, the sculpture of Balarama is shown in bold relief. The sculpture of Balarama is standing in tribhanga posture. He has two hands only, the right one holding hala and the left one in varadamudra. He is wearing kiritamukuta, ear ornaments, haras, waist-girdle with tassels, vaijayantimala, anklets, wristlets and other ornaments. Immediately after Balarama in the panel, is seen a nude Jaina Tirthankara, in the place of Buddha which is a glaring deviation.

In the other Dasavatara panel seen near the Kotilinga at Hampi (Sl.No. 42-c). The sculpture of Balarama contains only nine figures instead of ten, the prescribed number. Here the figure of Balarama is seen in between the figure of Rama and Krishna (Vishnu, since this figure has been shown four hands, the upper two hands holding chakra and sankha while the lower ones are in abhaya and varada mudras). The sculpture of Balarama has two hands, the right hand holding hala while the left hand holding

an indistinct object. He is wearing kiritamukuta, haras, anklets, wristlets, etc. The whole sculpture is crudely executed one.

There is an interesting figure of Balarama in bold relief on one of the pillars of Vitthalaeswamy temple at Hampi (Sl.No. 70). His right hand is holding hala and the left hand is hanging by the side in lola pose. He is shown wearing kiritamukuta, ear ornaments, haras, waist-girdle, vaijayantimala, anklets, wristlets etc., He is also wearing the lower garment and other ornaments as worn by Vishnu. The Sri-Vaishnava mark tripundra is again clearly seen on the fore-head of Balarama indicating the predominant position and patriotism enjoyed by Sri-Vaishnavism during the 15th and 16th centuries at the hands of Vijayanagara rulers and their subjects of importance.

(b) KRISHNA

By far the most attractive avatara is that of Krishna, who can be said to stand at the very root of the avatara conception. Other avataras discussed earlier, are for specific purposes and are more of symbolic significance than of a prolonged expression of divine characteristic through human or non-human forms. His worship is so popular that his devotees regard him not as a mere incarnation of Vishnu but as the Supreme Lord himself. Born to Vasudeva

and Devaki, he was carried to the couch of Yasoda by his father to prevent death at the hands of his brother-in-law, king Kamsa, as it had been predicted that the eighth-born child of Devaki would cause the death of Kamsa. Hari Vamsa, Srimad-Bhagavata, Vishnu Purana etc., narrate the exploits of Krishna in all vividity. To Hindus, Krishna is the great symbol of many virtues. He is the supreme statesman, warrior and hero, a great philosopher and teacher. He is the great expounder of the ' Song Celestial ' the Bhagavad Geeta.

The Krishna avatara around which innumerable myths, and stories have sprung up, is perhaps the most popular one in the South as well as in the North India right from the beginning of the Christian era down to the present day. While the name Krishna occurs in Rig-Veda and in Chandogya Upanishad, it is only in the Mahabharata, Krishna, Devaki-putra emerges, first in the role of human hero, religious teacher and counsellor of the Pandavas only to be raised later gradually to the level of a divinity and even identified with Brahman ⁹⁴

Stories of the Krishna saga were known to a number of Puranic works besides the Mahabharata. Epic and Puranic literature relate the stories of Balarama and Krishna together, but it is to Krishna and to his feats, they devote a greater part of their descriptions. Among them, the

Matsya Purana, Agni Purana, Vishnu Purana and the greatest of all, the Bhagavata Purana, are important and they not only narrate the stories but also give important iconographic details. To summarise the legends surrounding Krishna is an impossible task, as they are innumerable. Infact, no Purana omits recognition of this most beloved of the ten avatars.

The Bhagavata Purana, the sacred book of the Bhagavatas or Vaishnavas, follows to a great extent the Harivamsa. The Bhagavata stories of Krishna appear to have been extremely popular in South, in the 7th-8th centuries A.D., as evidenced by the frequent references to them in the hymns of the Alvars. All the childhood stories of the Krishna and Balarama are not chiselled out in stone but the sculptors made use of some of the important episodes favoured commonly by the people. The stories of Krishna, as known to the Alvars indicate that every aspect of the deity was familiar to them, that is, Krishna the divine hero of Mahabharata helping the Pandavas in the Bharata war, Krishna the cowherd who tended the cattle, played with the gopis and played the flute, Krishna as Govardhanadhari, as Kalinga Mardana etc.

The main story begins with the birth of Krishna in the jail. Immediately after his birth, Devaki handed over

the child of Nanda as already enjoined by Vishnu himself. A panel at the famous Dasavatara temple at Deogarh depicts a woman handing over a child to a male figure, evidently Vasudeva. He is standing to the left of the female figure, Devaki, ready to take away from her the new born baby ⁹⁵.

Krishna blew the conch and hid the sun during the Bharata war to help the Pandavas in two incidents in Mahabharata ⁹⁶. In this connection, particular mention must be made of the role of Krishna as a charioteer of Arjuna, which gave rise to the concept of Parthasarathi.

Kalinga or Kaliyamardana form is one of the most favourite exploits of Krishna where subjugation of the serpent Kaliya is the theme. There stayed in the waters of Jamuna, a serpent named Kaliya, who had poisoned the waters. Once Krishna thought of destroying it for the good of the people. So he jumped from a Kadamba tree into the river and subjugated Kaliya ⁹⁷ (Sl.No. 72).

The next important episode that has acquired the utmost popularity is the Govardhana-Dharana. The story of Govardhana lila, when Krishna rescued the people and animals from the heavy rains by lifting up the mountain to provide shelter to them, is too well known to be related ⁹⁸ (Sl.No.73).

Krishna as the Venugopala, flute player, was equally popular. This aspect of the god is again intimately connected with his cowherd characteristics. Often he is said to have carried a stick to drive the cattle and a flute which he played to summon them ⁹⁹ (Sl.No. 74).

A sculpture of Venugopala installed in the sanctum of a living temple of Venugopalaswamy at Timmalapura in Bellary District of Karnataka (Sl.No. 75). Vishnu is shown as Venugopala standing in tribhanga posture with right leg crossed over the left leg, on a saptharatha pedestal and under the canopy of seven hooded naga. He has four hands, the lower right and left hand hold a long flute on which he is playing. The upper right and left hands hold stylised chakra and sankha in between the middle fingers, respectively. He wears a long kiritamukuta, kundalas, hara, yajnopavita, a long vanamala, waist-girdle with tassels and frills around the thigh portion, anklets, wristlets, anklets and loose anklets. He has tripundra mark on the fore-head. The prabhavali with kirtimukha at the top, is provided at the back of the deity. Above the kirtimukha of the deity, is depicted the hill. Since he had lifted the hill, as narrated in the Bhagavata Purana, he is known as Giridhari. On the top of the hill are shown some animals and birds.

To the right, below on the pedestal are depicted

a tiger, three cows and a swan and to the left are shown deer, cow, elephant with its raised trunk and a swan, which are looking upwards towards Lord Krishna.

This is one of the most beautiful and best sculptures executed by the Vijayanagara sculptor on a black granite stone. The sculpture of Venugopala is still under worship.

Krishna sporting with the gopis is another captivating theme, wherein Krishna is shown as hiding the clothes of the gopis while they are bathing in the river Yamuna. Rasalila scenes are also met with in sculptures at Hampi, Kanchi and other places.

According to Vaikhanasagama, the figure of Krishna should be made according to the madhyama-dasa-tala measure of the 120 angula in height. The complexion of the image of Krishna should be black and is to be clothed in red garments and adorned with various ornaments. It should hold the flute in the right hand, the left hand bent at the elbow, to hold the end of flute. He should have a kirita on the head and on the right hand side, there should be the image of Rukmini, golden yellow in complexion. Her right arm should be in lola pose and the left hand should hold a lotus flower. On the left side of Krishna, there should be the image of Satyabhama.

The famous Krishna temple at Hampi, situated north of Lakshmi-Narasimha statue, was constructed by the king Krishnadevaraya. Here, an inscription dated 1513 A.D. states that the emperor Krishnadevaraya had brought from a shrine in Udayagiri, an image of Bala Krishna and installed it in this temple, now this image is exhibited in Madras Museum. The incidents mentioned in the Puranas relating to Krishna lila can be seen on the walls and pillars in this temple.

On the walls of many Vijayanagara temples, sculptured reliefs of Krishna as Venugopala with the flute in his hand and standing under a tree with the gopis around him are common ¹⁰⁰. Sometimes he is seen sitting on a tree with the gopi-maidens in a pond below, begging him to return their clothes which he had stolen and hung on a tree while they were engaged in bathing. Krishna is also depicted quite often as a child with a ball of butter in his right hand and crawling on the ground. Reliefs of Krishna shown as tied to a mortar are also seen at many places like Penukonda, Hampi etc.

As already pointed out in the Dasavatara panel seen near the Hazararamaswamy temple at Hampi (Sl.No.41-b), the place of Krishna is given to Balarama. In the other panel seen near the Kotilinga at Hampi (Sl.No.42-c), the figure of Krishna has been shown with four hands. The

upper ones holding sankha and chakra while the lower hands held in abhaya and varada mudras. Here, it is the sculpture of Vishnu rather than that of Krishna which is again a deviation from the tradition. This figure of Krishna is standing in samabhanga posture and is wearing a kiritamukuta, and other usual ornaments. This is again crudely finished sculpture which goes to testify that the Vijayanagara sculptors quite often were interested in producing sculptures in numbers rather than concentrating on quality.

The individual sculptures of Krishna either in relief or in round were not so popular in the Vijayanagara period. But other forms of Krishna taken from his life story seem to have been quite popular as can be seen in number of instances such as Baby Krishna on his knees, that is, Krishna crawling on his knees and hands, Krishna subjugating the Kalinga, that is, Kaliyamardana; Krishna sporting with the clothes of gopikas, Krishna playing on the flute while tending the cows, Krishna lifting the Govardhana Giri (Mountain) and others.

A beautiful sculpture of Bala Krishna is seen in bold relief on the eastern wall of Hazararamaswamy temple at Hampi (Sl.No. 76). In this connection it may be noted that Krishnadevaraya, the greatest of Vijayanagara line of kings, constructed a temple for the deity of Bala Krishna

which had been brought from Udayagiri in Andhra Pradesh, as a token of victory over the Udayagiri, which testify the popularity of worship of Bala Krishna with the Vijayanagara rulers. Even the locality around this temple was named after this deity and known as Krishnapura, a suburb of metropolis of Vijayanagara city. The sculptures of Bala Krishna are seen in relief as decorative ones in almost all the temples of Hampi. Another popular theme of the exploits of Bala Krishna was ~~ps~~porting with Kalinga. This sculpture shows young Krishna standing on the hood of this Kalinga holding its tail in stretched left hand and merrily dancing. Again this is commonly seen in almost all the temples at Hampi.

Next important presentation of Krishna is the one showing Krishna lifting the Govardhana Giri (Mountain) and giving shelter to the cows and cowherds etc., and became popularly known as Govardhana Giridhari. A beautiful presentation of this subject is seen on the western wall of Hazararamaswamy temple at Hampi (Sl.No. 74). The deviation again is seen in this independent sculpture. Here, Krishna is shown with eight hands holding different weapons and the lower ones are holding flute. He is standing with his right leg crossed over the left one. He wears kiritamukuta, ear rings, necklaces, waist-girdle, long vanamala, wristlets, arnklets and loose anklets, which are the characteristics of

the Vijayanagara period. On each side of the Krishna is shown a lady standing in tribhanga posture, holding a lotus bud with its stalk in the right hand while the left hand are in lola pose. The ladies wear kiritamukuta, ear rings, wristlets, anklets and lower garments. In front of the ladies are shown one cow on each side. The whole composition is the theme of lifting of Govardhana mountain though the mountain is not shown specially for want of space.

Another most popular theme with the sculptors of Vijayanagara period pertaining to the life incidents of Krishna was, his sporting with gopikas wherein Krishna is shown as hiding the clothes of gopikas while they are bathing in the river Yamuna etc.

(9) BUDDHA AVATARA

Buddha was added to the list of the incarnation of Vishnu only after the Gupta period. It is not found sculptured independently except in the Dasavatara panels. Though several Puranas¹⁰¹, refer to Buddha as an incarnation of Vishnu, very little importance is attached to him. The image of Buddha does not carry any of the Vaishnava emblems according to Agni Purana. The Puranas themselves are divided



in their views. Some of them, like the Bhagavata Purana, for instance, include Buddha among the avataras of Vishnu while others do not.

Agni Purana states that ' the suras, having been defeated in the battle by the asuras, sought the protection of Vishnu, who, in consequence, was born as Buddha, the son of Jina '. The Puranas refer to Buddha as the son of Ignorance (ajnana), born to deceive the enemies of the gods. As Buddha, Vishnu advised the asuras to abandon the Vedas, whereupon they lost all their power and enabled the suras to establish their supermacy.'

The incarnation of Vishnu as Buddha does not flatter the Buddhists. The Buddhists are referred to as naked people, since they do not wear the covering of the Vedas. Though, this incarnation is symbolic of the deep hatred that the Hindus felt for the Buddhists and their profound respect for Buddhist teachings.

According to Brihat Samhita, the Agni Purana, and the Vishnudharmottara, the figure of Buddha should have on its feet and the palms marks resembling the padma or lotus, the body should be full and fresh and of fair complexion and the head should have short curly hair on it. The sculpture of Buddha should have a very benign and calm

appearance, long ears and a halo behind him. The image as a whole should appear calm and full of grace, and it should be seated on a padmasana. The body should be covered the kashaya, the yellow garb of the ascetics. The hands should be either in the varada and abhaya mudras or dhyana or bhumisparsa mudra ¹⁰² .

During the Chalukya and Hoysala periods, Buddha seems to have been invariably included among the ten incarnations of Vishnu and his image is always found in the sculptured panels wherever these avatars are portrayed. The most favourite position for the sculptor to introduce these avatars seems to have been in the prabhavali round the figure of Vishnu. The avatars seen in the prabhavali beginning from the Fish incarnation (Matsyavatara) are sculptured from the right of the Vishnu image and to the left ¹⁰³ . In all these instances Buddha is represented as seated in the dhyana attitude, with his legs crossed and his hands placed upon the legs in the yogamudra.

In the Hazararamaswamy temple at Hampi, Vishnu is carved in many of his manifestations including Buddha. On the outer walls of the garbhagrah (sanctum) are two relief showing Buddha as incorporated in the Vaishnava Pantheon ¹⁰⁴ . As prescribed in the Puranas mentioned above, the sculpture of Buddha, here, are shown as seated on a pedestal in

padmasana posture and the palms of the hands resting one above the other near the navel, all in yogic or dhyana pose (Sl.No.77). The sculptures are well proportioned with a beautiful body, calm and serene and round face, ear lobes touching the shoulders. He has ushnisha on the top of the head. It is interesting to note here that these Buddha figures bear on the fore-heads the virarekha characteristic of the Vaishnavaites unlike of the Buddhists. Further the line drawings of sankha and chakra the two Vaishnavite marks are shown by the side of the one of the figures to emphasize the aspect of Vishnu avatara.

But in the Dasavatara panel, seen near the Hazara-ramaswamy temple at Hampi (Sl.No. 41-b) in the place of Buddha, the sculptor has carved the standing figure of a Jaina Tirthankara. This may be due to the sculptors inability to make the distinction between the Buddhist figure and that of a Jaina. This needs us to presume that the sculptor has no mastery over the texts on Hindu Iconography and in this area the Jainism was very popular and analogy of Jaina figures must have been influenced the sculptors in this case. Here, the Jaina figure is standing in kayotsarga pose on chandrasila pedestal. The figure is completely nude, it has long earlobes and neatly shaved. The other Dasavatara panel (Sl.No. 42-c) does not contain the Buddha avatara at all

Here the sculptor has shown only nine avataras, that is, he has omitted Buddha and also even Kalki. Thus the sculptor in this case almost has not followed any ancient texts properly.

223419

(10) KALKI AVATARA

The last of the ten incarnations of Vishnum is the Kalki avatura in the traditional list. It is believed that this incarnation has not yet taken place and is predicted to come at the end of Kaliyuga or the present dark age ¹⁰⁵. According to Agni Purana ¹⁰⁶, 'in the Kalikyuga, thoughtless men will began to commit acts fitting them for hell, and the confusion of casts will continue. Then will virtue and religion disappear. At last Vishnu shall appear as Kalki and he will destroy the barbarians and re-establish all those pure customs and morals which are based upon the due observance of the duties prescribed to the castes and four orders '.

The meaning of the name Kalki has been much speculated upon as it is an 'etymological riddle'. It appears in two forms Kalki and Kalkin and both of these are said to have been derived from 'Kalka' meaning 'dirt, sin', which is hard to believe ¹⁰⁷. In the Vaishnava ideology, it is, however, understood to mean one who 'has sin', that is,

'has come to put an end to sin', a Kalka-Vinasan. Though this interpretation suits the position Kalki occupies, it does not explain satisfactorily the work and its formation. However, it is significant that the name Kalki is used in the hymns of Tirumangai Alvar, who describes the god as riding a horse, having come to save the world ¹⁰⁸.

The Vishnu Purana ¹⁰⁹, gives further details about this tenth incarnation, ' thus, when ceremonies based upon the Vedas and the institutes of the sacred law shall have nearly ceased, and the end of Kaliyuga will approach, a portion of that divine being, who is the creator of the whole universe, the preceptor of all immovable and moveable beings, who is identical with Brahma and all created beings, shall incarnate himself on this earth. He will be born as Kalki, in the family of one Vishnu Yasa's, an eminent Brahmana of Sambalegrama, and will be endowed with all the eight superhuman powers. By his irresistible herosim, he will slay all the foreign barbarians and theieves and all those who are addicted to sin. His greatness and might shall unobstructedly prevail '.

Two varieties of the image of Kalki are described by the Agni Purana. One of them represents the god as two armed, endowed with bow and an arrow and the other shows four armed deity riding a horse and holding a sword, conch, wheel

and an arrow ¹¹⁰. Both these varieties are spoken of by the Hayasirsa, Pancaratra, the two or four armed figures of god holding weapons are almost of identical order ¹¹¹. In Vishnudarmottara Purana, Kalki is described as two armed with sword in his raised right hand, riding a horse and in an angry mood.

The sculptures of Kalki avatara of Vishnu are noticeable at few places within the Hampi. One of them is seen included in the Dasavatara panel near Hazararamaswamy temple at Hampi (Sl.No. 41-b). As already described above, this Kalki figure is shown by the side of Jaina sculpture. This is a fully conceived and executed sculpture of Kalki. He is shown here, as standing in sambhanga posture. He has four hands, the upper ones holding chakra and sankha while the lower ones are held in abhaya and varada mudras. He is wearing a kiritamukuta, ear ornaments, lower garments, waist-girdle, long vanamala, anklets, wristlets, etc. The figure is a bit disproportionately carved as far as the human body is concerned.

The other sculpture of Kalki avatara is in accordance with the descriptions given in the ancient texts and Puranas. It is seen on a pillar in the Kalyanamandapa of Vitthalaswamy temple at Hampi (Sl.No. 78). Here, the Kalki avatara is shown riding on a fully caparisoned horse, which is shown moving forward. Kalki has four hands, the

upper ones are holding a sankha and a chakra, the lower left hand holding the reins of the horse while the right one is in the act of directing to go forward. He is wearing a kiritamukuta, lower garments and other usual ornaments of the period.

Another sculpture of Kalki avatara is seen on a pillar in the ardhmandapa of Hazararamaswamy temple at Hampi (Sl.No. 79). Vishnu is shown as Kalki avatara riding a fully caprisoned horse. He has four hands, the upper ones are holding a sankha and a chakra whereas the lower ones are holding sword and round shield respectively. He is wearing a kiritamukuta and other usual ornaments worn by Vishnu. This sculpture is beautifully carved and well in proportionate.

OTHER FORMS OF VISHNU

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(a) VENKATESA

Venkatesa is another popular god to the Hindus. The famous Tirupati temple goes to this appellation in the South and its other name is Balaji by which it is more popularly known to the Hindus or North. The temple of Lord Venkatesa is on the top of the hill called Tirumalai, in Andhra Pradesh.

The name Vengadam is known to Tamil literature from the Sangama period onwards. Silappadikarm, clearly describes the hill Vengadam as sacred to Vishnu, who is found here in standing or sthanaka form. This description is as much important for iconographic contents as it is for its lyrical beauty. It says that on the summit of the mountain of Vengadam with the beautiful water falls, stands Vishnu, like a cloud, holding the sankha and the chakra comparable to the moon and the sun on either side, wearing the long garland (vanamala) and gold ornaments ¹¹². The name Venkatesa may be said to have some special significance especially in South India, as we find no such term used in the North. The word has been indegenously interpreted as the 'burner of all sins' ¹¹³. The nature of importance of the deity is given in the Aditya Purana which says the god Venkatesa descended to this world

in the Kali yuga just as Narasimha, Rama and Vasudeva-Krishna did in Krita, Treta and Dvapara yugas ¹¹⁴, that is, ' krte tunarasimha bhut tretayam raghunandanah, dvapare vasudevasca kalau venkateanayanah '. However, the figure of the god Venkatesa in the sanctum can not be studied closely due to rigid ritualistic injunctions. Generally Venkatesa is seen in a standing position with four hands, the back two of which carry the sankha and the chakra, the lower right hand is held in varada mudra and the lower left hand is made to rest upon the hip or thigh, that is, katyavalambita hasta ¹¹⁵.

Of the sculptures of Venkatesa of Hampi, there are four which are important. A sculpture of Vishnu is shown as Venkatesa (Sl.No. 80) standing in samabhanga posture on a pancharatha pedestal. He has four arms, the lower left hand is made to rest upon the thigh in the form of katyavalambita hasta and other three hands and head of the deity is broken and missing. He wears necklaces, hara, armlets, wristlets, waist-girdle, long vanamala, anklets and other ornaments on the body. This sculpture is in bold relief. It is of black granite probably meant for installation as a main deity in some temple. During the Vijayanagara days, normally the main deity of any temple was carved out of black granite stone carried from far off stone quarry.

This practice had to be resorted since in the media of black granite, the details of ornamentation etc., can be carved minutely and also impressively whereas the locally available granite stone was not so receptive to the chiselling as the black granite was. Hence, the master sculptors employed this media for main deities while they used the local abundantly available granite for the parivaradevatas and other minor deities as well as for architectural purpose.

Another sculpture of Venkatesa which is exhibited in the Archaeological Museum, Kamalapur (Sl.No. 81). He is shown standing in samabhanga posture on a pedestal. The posture prescribed invariably for the deity of Venkatesa. He has four hands, the rear ones are holding stylised chakra and sankha in between the middle fingers, again characteristic style of Vijayanagara period. The front right which must have been in varada mudra is broken and missing. The front left hand is resting on the left thigh in the form of katyavalambita mudra. This is a beautiful piece, well proportioned and attractively carved and finished. Part of the kirita is also broken and missing. The jewellery of the deity includes makarakundalas, haras, necklaces, chest-band, long vanamala, waist-girdle with festoones, anklets, wristlets, armlets etc. He is wearing the lower garments

with frills shown flowing on either side and fixed to the bejewelled waist-girdle. The face which must have been full of expression, has been defaced sufficiently yet the divinity, serenity can be observed. It is one of the best pieces of Venkatesa found at Hampi and it can be assigned to 16th century, when Venkatesa of Tirumalai was accepted by the Vijayanagara rulers as their tutelary deity and made numerous grants in the name of this patron deity.

One more sculpture of Venkatesa which is exhibited in the Archaeological Museum, Kamalapur (Sl.No. 82). He is standing in samabhanga posture on a semi-circular pedestal. He has four hands, the lower right hand held in varada mudra the thumb portion is partly chipped off. The upper right and left hands hold stylised chakra and sankha in between the fingers and the lower left hand is kept on the left thigh in Katyavalambita mudra. He wears a long kiritamukuta, kundalas, necklaces, hara, channavira, yajnopavita, waist-girdle with tassils and frills, long vanamala, dhoti, the ends of which are shown flowing on either side of the deity, armlets, anklets and finger rings etc., The prabhavali has kirtimukha at the top from the mouth of which issued foliage is provided at the back of the deity. This is a beautiful sculpture of Vijayanagara period and the details are minutely carved, which must have been a main deity installed in one of the Vaishnavaites temples at Hampi.

The next sculpture of Venkatesa is in bas relief seen on a pillar in the Vitthalaswamy temple at Hampi (Sl.No. 83). He is shown standing in the usual samabhanga posture, with four hands, the rear ones holding chakra and sankha while the front ones are held in varada and katyavalambita mudras. He is shown as wearing kiritamukuta, makarakundalas, jewelled haras, vanamala etc., Since the media of this sculpture is granite, the details are not so impressive as in the above case, yet the divine serenity, can be read on the face of the sculpture.

Another sculpture of Venkatesa is in bas relief seen on a boulder along with the Dasavatara panels, near Kotilinga at Hampi (Sl.No. 89). Here, Venkatesa is shown in samabhanga posture. He has four hands, in the usual mudras and attributes. He has kiritamukuta, the usual jewellery and lower garments, but the finishing is without details. The addition here is that a five hooded naga is shown above the head of Venkatesa. Another important feature noticeable here, is a virarekha on the fore-head of the deity. Two reliefs of divinities in lesser height are shown one on either side, also standing in tribhanga pose. They are holding flower bud in one of their hands while the remaining hands are in lola pose.

(b) LAKSHMI - NARAYANA

As the very name indicates, Lakshmi-Narayana is Vishnu as Narayana in the company of the goddess Lakshmi. According to ancient texts, the goddess is generally to the left of the god. The right hand of the goddess should be shown round the neck or at the back of the waist of Narayana, whose left hand in turn should be made to embrace the goddess round her waist. In her left hand, Lakshmi should hold a lotus. The figure of the attendant Siddhi, beautiful and youthful, decorated with ornaments, should stand near Lakshmi-Narayana with a chauri in her hand. Below and slightly to the right should be the image of Garuda. The ayudha purushas representing the sankha and chakra should also be made to stand by the side of Vishnu. Two upasakas Brahma and Siva with their hands held in anjali pose should be seated in front. Such is the Lakshmi-Narayana group as described in the Sanskrit authorities ¹¹⁶.

The Lakshmi-Narayana variety of images also belong to the same class of Lakshmi-Narayana and other combined forms of Vishnu and Lakshmi. In South, the earliest datable temple dedicated to this form is the one at Kayantandalam in the Chingelput District of Tamil Nadu ¹¹⁷. An inscription of the fourteenth year of the late Pallava ruler Kampavarman, close of the 9th century A.D., records the

construction of the temple by a Manarasa who was in the service of the king ¹¹⁸. In the Hoysala temples at Belur and other places, images of Lakshmi-Narayana are represented frequently on the temple walls. An image from the Kappencennigaraya temple in Belur, illustrated by Gopinatha Rao, shows Vishnu seated in lalitasana with Lakshmi on his left lap, the lower left hand of the god holding her by the waist ¹¹⁹. In Kollegala in Karnataka, is another temple of Lakshmi-Narayana containing the inscription of Vira Ballala and Viranarasimha ¹²⁰.

Lakshmi as a goddess of prosperity, was acknowledged from the very period as evidenced by the images of Gajalakshmi found from Barhut and other places ¹²¹. In the Mayakhya Samhita ¹²², Lakshmi appears as a consort of Vishnu forming a pair not only with Vishnu but also with Vaikunthanatha and Narasimha.

The Parananda Sutra ¹²³, also gives a simple description of the Lakshmi-Narayana image, ' Lord Hari is to be meditated upon as having the human body with dark complexion and wearing yellow garments. He has four hands and is accompanied by Lakshmi. In his right hands he holds the disc and the mace and in his left ones the lotus and the conch. There should be his Garuda vahana and the god should be adorned with various ornaments '.

The Visvakarma Samhita ¹²⁴, quoted by Hemadri, gives an elaborate description of Lakshmi-Narayana accompanied by Siddhi and other accessory figures. The Skanda Purana ¹²⁵, describes Lakshmi as seated to the left of Narayana who holds the disc and the conch in the upper hands, with other left hand he embraces Lakshmi. Lakshmi-Narayana are shown sometimes flying on Garuda. Invariably Lakshmi-Narayana sculptures are seated ones.

There are two interesting sculptures of Lakshmi-Narayana seen in Hampi. The one is displayed in the Archaeological Museum, Kamalapur (Sl.No. 84) shows Lakshmi-Narayana seated on the three tiered pedestal, the foot of which is resting on a lotus flower shown on the pedestal by the sculptor. He has four hands, the right upper hand which must have held chakra is mutilated and missing. The upper left hand holding sankha. The right lower hand is in abhaya mudra whereas the left lower hand is holding Lakshmi and resting on her left thigh. He is wearing kiritamukuta, makarakundalas, haras, chest band, armlets and loose anklets. The virarekha on the fore-head, as in the case of Vaishnava sculptures of later Vijayanagara period. Lakshmi who is seated on his left lap, both the legs held together and hanging on the front of the pedestal or resting on a lotus flower, specially provided by the sculptor,

quite imaginatively. She is wearing kiritamukuta, patra-kundalas, haras, waist-girdle, anklets, loose anklets, toe-rings. She is holding a lotus bud by its stalk in her left hand while the right hand is holding Narayana at the back. Both the figures are quite expressive of divine features. This is carved in black granite stone media and so the sculpture is an impressive piece.

Another type of Lakshmi-Narayana group seen in Hampi is on one of the pillars of Achyutaraya temple at Hampi (Sl.No. 85). Here, Lakshmi-Narayana are seen as being carried by Garuda, their mount (vahana). Narayana's two feet are resting on the raised palms of Garuda while being carried. Narayana is four handed, the rear hands holding chakra and sankha, the right lower hand is in abhaya mudra while the lower left hand is holding Lakshmi by her waist. Lakshmi is seated on the left thigh of Narayana, holding a flower in her left hand while the right hand is holding Narayana at his back.

Garuda, face is that of a kite while the body is that of human, is shown in alida pose in the act of carrying Lakshmi-Narayana. He is carrying them balancing in the up turned palms. The sculpture has been executed on a pillar and is not so impressive as far as details of ornamentation or expression of the faces are concerned.

(c) VARADARAJA OR KARIVARADA

Varadaraja means king among boon-bestowers, and Vishnu is so called because he saved and bestowed boons upon Gajendra, the elephant king. As a deliverer of Gajaraja or Gajendra, Vishnu is praised in several places in the Divya-prabhanda of the Srivaishnava saints of South India and the temple of Varadaraja at Kanchi, is one of the famous in Tamil Nadu.

There are various legends in the Bhagavata Purana from which interesting concepts or motifs have been taken up for representation in sculptures. The story of Gajendra-moksha ¹²⁶ is one such. According to Bhagavata Purana, 'once Gajendra went to sport with his wives in a beautiful lake in the Trikuta Mountain, when his leg was caught by a fierce crocodile 'graha' and he began to be dragged into the deep waters of the lake. In spite of his efforts, he could not get rid of the terrific animal, so he intensively prayed to Lord Vishnu to free him from the clutches of the monster. Vishnu in answer to his prayers, hurried on his vahana, Garuda and killed the 'graha' with his chakra. The latter was none other than the Gandharva king Huhu who was cursed by the sage Devah to be born as a crocodile. Huhu was also freed from the curse and regained his previous form after the destruction of the crocodile form! The Purana says

that Gajendra was the old Pandya king Indradyumna, in one of his previous births. He was cursed by the sage Agastya to be born as an elephant. This king also released from his elephantine condition of existence through the touch of Vishnu and he was received by Vishnu to be one of his body guards.

This beautiful story has given rise to the concept of Vishnu as Karivarada or Gajendravarada, and it forms the theme of one of the most remarkable sculptural representations in the 6th century Gupta temple at Deogarh ¹²⁷. The Varadarajaswamy temple at Kanchi, in Tamil Nadu, is one of the oldest shrines containing the Gajendravarada form of Vishnu and it had been sung by the great Vaishnava Alvars. The whole episode comes in for elaborate versification in one of Tirumangai Alvar's hymns in which the details of the incident such as the elephant collecting flowers from a tank and being caught in the leg by a crocodile, his fervent appeal to Narayana-Vishnu and the god hurrying to his succour and killing the crocodile with his chakra are narrated ¹²⁸. The Tamraparni Mahatmaya, a late sthala purana, also gives the details of the story ¹²⁹.

Gopinatha Rao has cited two medieval sculptures of Varadaraja, one from Mysore province and other from Tadikkombu, in Tamil Nadu ¹³⁰. He describes that 'here, Vishnu is seen

riding on the shoulders of Garuda, with chakra in his back right hand which is lifted up, the sankha in the back left hand and the gada in the front right hand. The uplifted hand is supposed to be in the act of hurling the chakra against the crocodile which had caught hold of the leg of the elephant Gajendra. The feet of Vishnu rest upon the open out palms of the hands of Garuda. Below Garuda is to be found the affected Gajendra praying to Vishnu with its trunk carrying a lotus in it and kept uplifted. The crocodile is seen apprehending with its a powerful teeth the legs of Gajendra, on its back is seen sculptured the chakra of Vishnu and a human figure seated with crossed leg and with hands held in ajjali pose. The chakra is sculptured on the back of the crocodile to convey the idea that it had killed the crocodile and that the human figure represented the Gandharva who was relieved from his existence as a crocodile. The water of the tank is shown in the conventional way by means of wavy lines '.

The story of Gajendramoksha or Karivarada depicted in three sequences on a pillar in the mukhamandapa of Amman Shrine within the Achyutaraya temple complex at Hampi (Sl.No. 86, 87, & 88). On the first, an elephant is shown standing on a pedestal, holding a lotus flower in its trunk. At the back of the elephant is depicted a crocodile which

has caught hold of the rear legs of the elephant, with its powerful teeth. The crocodile is shown as emerging out of the water of the tank green plants, all shown in the conventional way by means of wavy lines, plants etc., The figures of elephant and crocodile are beautifully presented on one of the faces of a pillar.

On the second, Vishnu is shown as Varadaraja, riding on his vahana, the kneeling Garuda. Vishnu seated on the back of Garuda and his two feet are resting on the open palms of Garuda. Vishnu has four hands, the lower right and left hands are held in abhaya and varada mudras respectively while the upper right and left hands hold stylised chakra and sankha respectively. He wears a short kiritamukuta, kundalas, and other usual ornaments worn by a Vaishnavite deity. Garuda is shown in kneeling posture and flying in the air. He wears a short karandamukuta and other usual ornaments on the body. The details are not very clear.

On the third, Vishnu is shown as Varadaraja, standing in dwibhanga posture on an oblong pedestal. He has four hands, the lower right and left hands are placed on the head of an elephant which is standing before him, indicating blessing the elephant, that is, Gajendra, after killing the crocodile by Varadaraja. The upper right and left hands hold a stylised chakra and sankha in between the middle fingers.

He wears a kiritamukuta, kundalas and other usual ornaments on the body.

Gajendra, the elephant, is shown as standing on the same oblong pedestal. The head of the elephant is shown as bent before Vishnu, to receive the blessing from the Lord.

The story of Gajendramoksha is beautifully depicted on the pillar in three sequences, one on each face of the pillar although the details are not so very clear.

(d) VITTHALA OR VITHOBA

The cult of Vitthala is a regional development in Maharashtra, the chief centre of it being Pandharapura. The cult which spread to and attained great popularity in Karnataka, as well, received special attention and patronage from the Yadava rulers of Devagiri from the 12th century onwards. It spread to the other parts of Karnataka and Deccan, in course of time, particularly during the time of Vijayanagara rulers. This development appears to have restricted to Maharashtra ¹³¹ and neighbouring states of Karnataka only.

The iconography of the Vitthala or Vithoba image resembles closely that of the early two armed Krishna image, showing him as the Vrshni hero. Here name of his consort is Rukmabayi.

The following legend explains how Vitthala or Vithoba happened to appear in Pandharapura. A Brahman named Pundali started out on a pilgrimage to Banaras with his wife and his aged parents. On the way he paid little or no attention to his old father and mother, but was all attention to his wife. His conduct pained the parents very much at heart and still they followed their son to Banaras. One day the party halted on their way for the night at

Pandharapura in the house of a Brahmana. There Pundali noticed the difference shown by the host to his own parents and his host's superior feeling made Pundali go to bed with a depressed heart. On rising early in the morning, he noticed three very beautiful women doing domestic duties in the house of his Brahman host, Pundali approached them and questioned them who they were. They replied that they were the river goddesses Ganga, Yamuna and Sarasvati, who had come to the house of that excellent householder, the host Pundali and at the same time asking him not approach them because he was a sinner whose very presence they detested. Pundali immediately felt a shock of remorse for his past remissness in the matter of his duty towards his parents, gave up the idea of going to Banaras and the approaching river Ganga, Yamuna and Sarasvati and set himself to serve his parents then and there in an ideal manner. Vishnu thereupon pleased with the genuine devotion of Pundali to his parents and bless him. It is this form of Vishnu, who so appeared, that is, enshrined in the temple at Pandharpura , 132 .

The image of Vitthala or Vithoba is about three feet in height and is made of stone. It is standing in samabhanga posture with two arms only. The two hands rest upon the hips in katyavalambita pose, the head is adorned

with kirita which is said have a linga marked upon it ¹³³.

One of the finest temples of Vijayanagara at Hampi, is that dedicated to god Vitthala. This temple stands on the southern bank of Tungabhadra river. Here, Vitthala is worshipped as an avatara of Vishnu. It was constructed during the time of Devaraya II ¹³⁴, and later on enlarged by Krishnadevaraya and his successors. The garbhagriha being now empty, no trace is now left of the image of Vitthalaswamy, for there now only two pithas or pedestals are left without their occupants.

A relief sculpture of Vitthala or Vithoba carved on a boulder near Kotilinga of Hampi (Sl.No. 89). The sculpture is shown as standing in sambhanga posture. It has two hands, the right is in varada pose and resting on the waist while the left hand is holding sankha and resting on the left hip. He is wearing a kiritamukuta, ear ornaments, haras, armlets, waist-girdle, anklets etc. The yajnopavita and virarekha on the body and fore-head, prominently are seen. At the back of his head is seen a seven hooded naga which is crudely finished. The divine serenity is seen on the face though this sculpture on the whole is not well finished one.

A sculpture of Vitthala depicted on a pillar in the kalyanamandapa of Vitthala temple at Hampi (Sl.No. 90). Vishnu is shown as Vitthala, standing in samabhanga posture on a saptaratha pedestal. He has two hands, which are shown near the hips or waist as though in the form of katyavalambita pose. Here, the left hand is shown holding a sankha whereas the right hand is held in varada mudra. He wears a long kiritamukuta and linga at the front of the kiritamukuta, kundalas, necklaces, hara, channavira, yajnopavita, waist-girdle, long vanamala, dhoti, armlets, wristlets, anklets and loose anklets etc., The tripundra mark is seen prominently on the fore-head. The frills of the dhoti are seen hanging on either side of the deity. Two lamps with long stands are depicted one on either side of the deity, below, on the same pedestal. The sculpture is in proportionate and beautifully carved.

THE TWENTY FOUR FORMS OF VISHNU =====

It is widely known fact in India that Vishnu possesses a thousand names by which he is praised. The Vishnu-sahasranama found in the Anusasanaparva of the Mahabharata deals with these names. Among those thousand significant names in praise of Vishnu, Twenty-four are considered to be the most important and are daily repeated by many devotees in their daily prayers. Corresponding to these twenty-four names, images of Vishnu are met with frequently. All the twenty-four images are alike, they are all standing in samabhanga pose, they possess four arms and are adorned with kiritamukuta and other usual ornaments and each of them stand upon a padmasana. The difference between these images had to be made out by the way in which the sankha, the chakra, the gada and the padma are found distributed among the four hands of these sculptures.

According to the Pancaratragama, from each vyuha of Vishnu descend three sub-vyuhas namely, (a) from Vasudeva, Kesava, Narayana and Madhava (b) from Sankarasana, Govinda, Vishnu and Madhusudana (c) from Pradyumna, Trivikrama, Vamana and Sridhara (d) from Aniruddha, Harikesa, Padmanabha, and Damodara. They are the tutelary deities representing twelve months and the twelve suns, that is, the Sun in the

twelve months of the year ¹³⁵. Another set of twelve Vijayasvara descending from the vyuhas is mentioned in number of ancient texts ¹³⁶. This is the result of a processes of manifestations, which appear in a chain, as it were.

We get more details about the prevalence of these forms from later literary and epigraphy sources too. That Vishnu bore a thousand names is mentioned by all the Vaishnava Alvars of the 17th-18th centuries A.D. ¹³⁷. According to the hymns of Nalayira Divyaprabhandam, the following are mentioned:- Kesava, Narayana, Madhava, Govinda, Vishnu, Madhusudhana, Trivikrama, Vamana, Sridhara, Hrsikesa, Padmanabha, and Damodara, among the first twelve and Sankarshana, Vasudeva, Pradhyumna, Purushottama, Aniruddha, Narasimha, Adhokshyaaja, Achyuta, Janardana, Hari and Sri-Krishna among the second group of twelve names ¹³⁸. In the contemporary epigraphic records of the Pallavas and the Pandyas, Vishnu is invoked under various names, some of which are those included among the twenty-four forms. The names of Narayana and Vishnu are very common in these records, whereas names such as Achyuta, Hari, Madhusudhana, Upendra, Sridhara, Purushottama, Madhava and Janardana occur occasionally ¹³⁹.

The texts refer to this group of images as 'kesavadi caturvimsati murtayah' and these names being recited at the end of every Vedic rites ¹⁴⁰. All the texts do not agree in the order of the names and some of them place the attributes of the image in a way which differs from the pradakshina order followed by the majority of the texts. The orders of the attributes in the hands of the images being in the pradakshinam seen at the end of the first verse dealing with the Kesava and Narayana images in the Agni Purana ¹⁴¹, which says 'om rupah Kesavaha padma-sankha-chakra-gadarah, Narayanah sankha-padma-gada-chakri pradakshinam'. Bidabinood has correctly observed that 'this is the key for the understanding of the whole system, and means that the various attributes are mentioned in the following order: lower right hand, upper right hand, upper left hand and lower left hand in the pradakshina, that is, clock-wise' ¹⁴². While Gopinatha Rao, remarks that the twenty-four forms are invariably in the sankha order ¹⁴³. Seated images, though rare, are also not unknown in North India ¹⁴⁴.

In Mysore region, these twenty-four forms of Vishnu, seem to be quite common and date from the period of the Hoysalas, that is, 11th-12th centuries A.D. The famous Channakesava temple built by Vishnuvardhana, at Belur,

in Hassan District of Karnataka, is known to contain a number of these forms on the outer walls of the temple, some of which are illustrated by Gopinatha Rao, in his monumental work on Hindu Iconography ¹⁴⁵.

The attributes held by these twenty-four deities mentioned by different texts are given in appendix in A.

A sunken panel is seen on the southern bank of river Tungabhadra, near Kotilinga at Hampi (Sl.No. 91-a,b, c,d,e,f,g & h) . All the twenty-four forms of Vishnu are standing in samabhanga posture, having four arms, holding sankha, chakra, gada and padma. They wear a kiritamukutas, kundalas, necklaces, yajnopavitas, waist-girdles, wristlets, armlets and anklets. They wear drapery as seen hanging on either side of these deities.

All these twenty-four forms of Vishnu images are almost alike and difference between these images has to be made out by the arrangements of the attributes made among their four arms, starting in a clock-wise from upper right hand, upper left hand, lower left hand and lower right hand respectively. For example, Kesava, holds a sankha in the upper right hand, a chakra in the upper left hand, a gada in the lower left hand, and a padma in the lower right hand.

Likewise, on the basis of these attributes held by the deities, the names of different forms of Vishnu are determined as Kesava, Narayana, Madhava, Govinda, Vishnu, Madhusudana, Trivikrama, Vamana, Sridhara, Hrishikesava, Padmanabha, Damodara, Samkarsahana, Vasudeva, Pradhyumna, Aniruddha, Purushottama, Adhokshaja, Narasimha, Achyuta, Janardana, Upendra, Hari and Sri-Krishna. These arrangements are strictly adhered to by the sculptor while carving these minor avataras of Vishnu, with minor exceptions. All these twenty-four figures except Narasimha are human figures while that of Narasimha has the face of a lion and the body of human. All these twenty-four figures are given their individual names carved in Kannada characters, assignable to 16th century A.D. on the top band of the panel. All of them are having virarekha on their fore-heads.

Similar twenty-four minor avataras of Vishnu are also seen on the pillars in the central hall of Hazara-ramaswamy temple at Hampi as well as at Vitthalaswamy temple at Hampi also.

CHART SHOWING ATTRIBUTES OF TWENTY-FOUR FORMS OF VISHNU
WITH KANNADA INSCRIPTION AT THE TOP OF EACH SCULPTURES
DEPICTING ON A BOULDER NEAR CHAKRATIRTH AT HAMPI.

Sl. No.	Name (Form)	Inscription in Kannada	Upper Right Hand	Upper Left Hand	Lower Left Hand	Lower Right Hand
1.	Kesava	Kesava	Sankha	Chakra	Gada	Padma
2.	Narayana	Narayana	Padma	Gada	Chakra	Sankha
3.	Madhava	Madhava	Gada	Sankha	Padma	Chakra
4.	Govinda	Govinda	Gada	Padma	Sankha	Chakra
5.	Vishnu	Vishnu	Padma	Sankha	Chakra	Gada
6.	Madhusudana	Madhusudana	Sankha	Padma	Gada	Chakra
7.	Trivikrama	Trivikrama	Gada	Chakra	Sankha	Padma
8.	Vamana	Vamana	Chakra	Gada	Padma	Sankha
9.	Sridhara	Sridhara	Chakra	Gada	Sankha	Padma
10.	Rishikesa	Rusikesava	Gada	Chakra	Padma	Sankha
11.	Padmanabha	Padmanabha	Padma	Chakra	Gada	Sankha
12.	Damodara	Damodara	Sankha	Gada	Chakra	Padma
13.	Sankarshana	Sankarshana	Sankha	Padma	Chakra	Gada
14.	Vasudeva	Vasudeva	Padma	Gada	Sankha	Chakra
15.	Pradhyumna	Pradhyumna	Sankha	Gada	Padma	Chakra
16.	Anirudha	Anirudha	Sankha	Chakra	Padma	Gada
17.	Purushottma	Purushottma	Padma	Sankha	Gada	Chakra
18.	Adhokshaja	Adhokshaja	Gada	Sankha	Chakra	Padma
19.	Narasimha	Narasimha	Padma	Gada	Sankha	Chakra
20.	Achyuta	Achuta	Padma	Chakra	Sankha	Gada
21.	Janardana	Janardana	Chakra	Sankha	Gada	Padma
22.	Upendra	Upendra	Gada	Chakra	Padma	Sankha
23.	Hari	Hari	Chakra	Padma	Gada	Sankha
24.	Sri-Krishna	Sri-Krishna	Gada	Padma	Chakra	Sankha

VAISHNAVA ART

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J A I N A A R T =====

Early Jaina canonical texts do not prescribe temple building or idol worship as pre-requisite for the deliverance of the soul. The temples and idolatery emerged probably in the Jaina order as a necessary consequence of the settled life of the monks as well as the establishment of monasteries, and most probably as a social necessity also as an impact of the Hindu practices. These new developments which were caused due to the liberal grant of lands and money to the Jaina monks by kings, chieftains and also by private individuals led to a new way of life and outlook of the Jain monks and their preceptors. As a result of this and with the assimilation of some of the practices and beliefs of other contemporary religions and their followers attracted more common people to this religion.

According to Sravanabelgola inscriptions, Samantabhadra, was probably the earliest preceptor of the early centuries of the Christian era, to lay down worship as a religious duty of layman ¹. Following him, the later acharyas further developed the system of worship, introduced elaborate rituals and codified rules and regulations for idol and temple worship.

The Paunmachariya of Vimala Suri, a Prakrit text ², gives us some details about the worship of Jaina images, installation of idols, the abhisheka rituals etc. According to Paramarathaprakasika, ' those who do not perform astavidharachana, the eight fold worship to the " Five Perfect Beings ", that is, the Arhat, Siddha, Acharya, Upadhyaya and Sarvasadhana, can not attain moksha or salvation ³. The Varangacharita ⁴, refers to two kinds of worship namely bhavapuja and dravapuja and also points out the differences between the two systems. Further it furnishes the most detailed descriptions of the rituals of the sacred bath ceremony of the Jains ⁵.

Padmapurana ⁶ of Ravisena of the 7th century, A.D. advises the people to install Jaina images, worship them with flowers, incense, lights etc., for obtaining blessings. It further says that installing Jaina idols and performing worship to them would help a man to overcome the most difficult worldly matters. Likewise, later works, Yasastilaka of Somadevasuri of A.D. 959 and Vasunchndi Srevachakra ⁷ of early 12th century, A.D. also speak of the merits of performing religious duties like installing idols and worshipping them.

A copper plate grant of the Kadamba king Mrigesa Varma, refers to a Jaina temple constructed by him in the city of Palasika, modern Halsi, in his eight regnal year⁸. His successor Ravi Varma made arrangements to conduct festivals on specific occasions for the glorification of Jinendra⁹. An inscription of Chalukya king Kirtivarman II, says that a Jaina temple was erected by Kaliyamma, the Gavunda of Jebulagiri, in Dharwar District of Karnataka¹⁰. During the time of Pulakesin II, Durgasakti of the Sendraka family donated 500 nivartanas of land for the worship and offering to God Sankha Jitendra. These records from Karnataka explicitly refer to the practice of the temple building and installation of Jaina images during the 7th-8th centuries. Though this period witnessed the vigorous activities of the Saiva, the Vaishnava saints and their propogation of the Bhakti movement, the Jains also rose to the occasion, accepted the challenge and adopted various methods like their contemporaries, including the cult of Bhakti to gain popularity among the public.

Jainism also started introducing tantric mode of worship and other tantric practices in tune with times and to attract the popular attention. The Jain tantrism was the natural outcome of the early medieaval age which witnessed the infiltrations of tantrism into Buddhism, Saivism, and Vaishnavism¹¹. They introduced into the Jain order

through the cult of Yakshās and Yakshis. These supernatural beings were sub-ordinate deities attending upon the Jain Tirthankaras. Dr. Desai, who has carried out intensive studies on South Indian Jainism, is of the opinion that the 'Yapaniyas' a section of Jains in Karnataka who were responsible for the introduction of some new ideas like the equality of women, played an important role in propagating the cult of Yakshis'. The worship of Yaksha and Yakshis in one way or the other comes from a hoary past and these demi-gods and goddesses are said to have been connected with the cults of mother goddess and fertility ¹².

The Jainism was another religion which influenced Vijayanagara art considerably. Jainism was prevalent at Hampi (Vijayanagara) from much early days and before the commencement of the rule by the Sangama dynasty. An inscription of Harihara I, refers to one Chandraprabha as the head priest of a Jaina Chaityalaya ¹³. Devaraya I, had queen called Bhimi Devi, who was a Jaina and a disciple of Panditacharya. The epigraphical evidences of Vijayanagara rulers and their feudatories show that they were generous and tolerant towards Jainism also which is further testified by the compromise worked out between the Jainas and the Vaishnavas in A.D.1368 by the Vijayanagara king Bukka I ¹⁴.

Among the Jainas, there are two major divisions, namely, the Svetambaras and the Digambaras. The Svetambaras clad in white garments. The Digambaras are those whose covering is air and who regard nudity as a sign of holiness. The important Digambara centres are at Sravanabelgola, Venur, Karkala and Mudabirdi in Karnataka. The monolithic sculptures or statues found at these places are called Gommata or Bahubali. All these represent uniform design. The one at Karkala is 14.35 mts. It was set up by one Vira Pandya in 1432 A.D.¹⁵. Another one at Venur¹⁶, is in 12.25 mtrs. in height. The Gommatesvara at Sravanabelgola is 29.75 mtrs. in height, a marvellous achievement¹⁷. They are tall with curly hair on head, eyes half closed, as if wrapt in meditation, arms akimbo, nude and anti-hills with serpents growing upwards to the unperturbed saint lost in the bliss of absolute. These monoliths are ceremoniously bathed in milk and honey once in twelve years.

According to Manasara¹⁸, 'the Jaina images should have only two arms, two eyes and cropped head. They should be either standing in samabhanga posture or seated in padmasana with dhyana mudra. The figure should be so sculptured to indicate deep contemplation. If it is a standing figure, it must have long arms so as to reach the knees, broad forehead, head covered with rings of hair,

hanging earlobes, long nose, delicate limbs and naked body with which it looks young and beautiful'. The pedestals of Jaina images are generally simhasanas surmounted by makaratorana are depicted the kalpa tree, the Indras and Devas, the demi-gods of Jaina mythology. Sometimes the Jaina and Yakshas, Yakshis, Vidyadharas, Nagendras are shown as holding chauris, one on either side of him. At the entrance of the shrine are placed a dvarapalakas namely Chanda and Maha Chanda.

Jaina Tirthankaras are recognisable by the signs, usually shown or placed below the pedestals of the images. They are sometimes represented as a different colours, thus the first five are of yellow or golden colour, sixth is of red colour, the eighth and ninth are of white colour, the nineteenth and twenty-third are of blue, while twentieth and twenty second are of black colour. Each of the Tirthankara has his own sacred tree. They are attended by a male and female Yaksha and Yakshi on both sides.

The proper objects of worship are the Twenty-Four Tirthankaras. These Tirthankaras with their distinctive signs, etc., are given in the following table:-

Sl. No.	Name	Destinctive Sign.	Born at	Died at
1.	Adinatha or Rishabhanatha	Bull	Vinitangari	Ashtapad
2.	Ajitanatha	Elephant	Ayodhya	Samet Sikhar
3.	Sambhava	Horse	Sravasti	"
4.	Abhinandan	Ape	Ayodhya	"
5.	Sumatinatha	Curlew	"	"
6.	Padmaprabha	Lotus	Kausambi	"
7.	Suparsvanatha	Swastika	Benares	"
8.	Chandraprabha	Crescent	Chandrapura	"
9.	Pushpadanta	Crocodile	Kanandinagiri	"
10.	Sitalanatha	Srivatsa	Bhadrapura	"
11.	Sreyamsanatha	Rhinoceros	Simhapura	"
12.	Vaspujya	Buffalo	Champapura	Champapura
13.	Vimalanatha	Boar	Kampilyapur	Samet Sikhar
14.	Anantanatha	Falcon	Ayodhya	"
15.	Dharmanatha	Thunderbolt	Ratnapur	"
16.	Santinatha	Antelope	Gajapur	"
17.	Kunthunatha	Goat	"	"
18.	Aranatha	Nandyavarta Mark	Hastinapur	"
19.	Mallinatha	Water Jar	Mathura	"
20.	Munisuvrata	Tortoise	Rajagriha	"
21.	Neminatha	Blue water lilly	Mathura	"
22.	Neminatha	Conchshell	Sauripura	Girnar
23.	Parsvanatha	Serpent	Benares	Samet Sikhar
24.	Mahavira or Vardhamana	Lion	Kundagrama	Pawapuri.

Few sculptures of Jaina Tirthankaras of Vijayanagara period from Hampi are described below:-

A sculpture of Bahubali (Sl.No. 92) standing in samabhanga posture (kayotsarga pose) on a semi-circular pedestal. He has two long hands which are hanging on the sides of the body. He is naked and creepers have encircled the thighs and hands. Siraschakra is provided at the back of his head. He has hanging ear-lobes, his head is covered with curly hair.

On either side is seen standing male devotees holding creepers in their hands. To the left is a male wearing karandamukuta, ear rings, haras, wristlets, waist-girdle and anklets. His head is broken and missing. The face, chest, belly, palms and right thigh of Bahubali are chipped off. The right and upper portion of prabhavali are also broken and missing. This sculpture is displayed in the Archaeological Museum, Kamalapur-Hampi.

A Jaina Tirthankara is depicted on the lalatabimba of a ruined Jaina temple behind Elephant Stables, at Hampi (Sl.No. 93). He is shown seated in padmasana on a pedestal in a niche depicted on the lalatabimba. His two hands are held in dhyana mudra. The triple umbrella is seen above the head of the deity.

A Jaina Tirthankara depicted on the outer wall of Hazararamaswamy temple at Hampi (Sl.No. 94). He is seen seated in padmasana on a pedestal. He has two hands which are held in dhyana mudra. He has long hanging ears and the head is shaven.

Another sculpture of Jaina Tirthankara depicted on the adhisthana of the Vitthalaswamy temple at Hampi (Sl.No. 95). He is seen in one of the niches provided around the adhisthana. The niche is formed of two pilasters and floral motifs. The nude figure of Jaina Tirthankara is standing in sambhanga pose on a circular chandrasila serving as a pedestal for the figure. He is standing in kayotsarga pose with the hands hanging on the sides of the body. He has long ear lobes. There is a prabhavali over the head with kirtimukha at the centre at the top. The other details are not clear since it has been crudely carved and not well finished. Further limbs are not proportionately carved, unlike in the usual standing Jaina figures.

Jaina Tirthankara figures in three separate niches are depicted on an architectural piece which is exhibited in the Archaeological Museum, Kamalapur (Sl.No. 96). The lower niche is depicting a Jaina figure standing in kayotsarga posture, on a pedestal and under the canopy of

five hooded naga. He has two hands which are hanging down on the sides of the body. He has long ears as usual. The deity is much obliterated due to weather effect.

In the middle niche is depicted a Jaina figure seated in padmasana posture, on a pedestal. His hands are held in dhyanamudra. The figure is also obliterated.

In the upper niche is also depicted a seated Jaina figure in padmasana on a pedestal with hands held in dhyanamudra. Other details are not clear and the whole sculpture panel is weather worn out.

It may be noted that the other niches provided similarly contain other Dasavatara figures of Vishnu whereas this one has been provided with nude figure probably in the place of Buddha, as an avatara of Vishnu, that is, the intention must have been to provide the image of Buddha but probably out of ignorance of the prescriptions in the ancient Hindu texts and scripture, the sculptor carved a Jaina figure. This may also be due to his familiarity with the Jaina figure and not of Buddhist images. This is not a single incidence which can be attributed to the carelessness or ignorance or immaturity over the ancient texts. It also explains, that the Vijayanagara sculptors was after mass production rather than strictly according to canons of iconography etc.

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M I N O R D I V I N I T E S

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(a) G A N E S A

Ganesa, Ganapati or Gananayaka, the popular pot-belly god is, as his name indicates, the Chief of the Saiva Ganas. He is said to be the eldest son of Siva and Parvati. He has an elephant's head and four arms ¹. He is an important deity of the Hindu Pantheon ² since he is believed to be the Lord of Obstacles (Vignesvara). He is worshipped by all classes of Hindus, other than Sri-Vaishnavas, at the commencement of any religious ceremony. A sect of Brahmins called Ganapatyas, found mostly on the west coast, worshipped him as their chief god. He has been known to exist in fifty-one forms according to Saradatilaka ³, in which each form has its own attributes. One of these, the Uchchistha Ganapati is found at Hampi ⁴. Havell explains that Ganapati is the manas or wordly wisdom personified ⁵. Ganapati in Hindu mythology is recognised as an unmarried god, a brahmacharin. But from the sequel it appears that some forms of Ganapatis have their accompanying goddesses, sometimes, recognised as Ashta-Siddhis (the eight presiding deities of success or achievement).

Ganesa, Lord of Ganas, the latest among the deities to be admitted to the Brahmanical pantheon, was, and is still, the most universally adorned of all the Hindu gods and his image is found in practically every part of India. The popularity of Ganesa extended upto Nepal, Turkestan and crossed once the sea to Java, Bali and Borneo, while his worship was not unknown to Tibet, Burma, Siam, China, Indo-China and Japan ⁶. Certain authorities believe that Ganesa was originally a Dravidian deity worshipped by the aboriginal population of India who were Sun worshippers. Ganesa and his vahana, the mouse, symbolised the Sun god ⁷ and the night respectively according to ancient mythology ⁸.

The title ' Ganapatya ' is significant in more than one ways like Saivism and Vaishnavism. Ganapatyism was one of the religious or more characteristically a Bhakti cult with a good many adherants. Though Ganesa and Karttikeya both being intimately connected with Siva and Parvati, they assumed distinct and definite forms.

The evolution of Ganesa passes through the conception of primitive folk-gods and goddesses what are called the Vyanatra Devatas in early Jain texts. Banerjea holds ⁹, ' of the many Hindu icons, that of Ganapati retained to a great extent, in the iconic types, its primitive form '.

Accordingly it is held by him that the image of Ganesa appear to be basically connected with two groups of Vyanatra Devatas, namely, Yaksha and Naga. Coomaraswamy ¹⁰ points out that Ganesa was undoubtedly a Yaksha-type and an elephant headed Yaksha is to be found carved on one of the coping stones at Amaravati in Andhra Pradesh. The Tundila (pot-bellied) trait of the Yaksha is invariably prominent in Ganesa and he possesses the head of a Naga in the sense of an elephant, (Naga meant a snake as well as an elephant).

Ganesa, is named by various names such as Vakra-Tunda, (with the twisted trunk); Eka-Danta, (of one tusk); Vinayaka, (one who has no leader); Ganapati, (leader of Ganas); Heramba, (protector); Vighnesvara, (lord of obstacles); Akhu-Ratha, (who rides on a rat); Siddhidata, (bestower of perfection); Dvi-Dehaka, (double bodied); Lambodara, (full belly); Gajanana, (of the elephant face); Bala-Ganapati, (the child Ganapati), etc.

Pratima Lakshana ¹¹, ascribes him with an elephant head, a pot-belly and a dwarfish form with the attributes of an axe or a goad and a lotus in two of his hands and modaka. Usually he has four hands but in Tantric accounts like Saradatilaka, he has eight or more hands. The Agamas describe his consorts as Bharati, Sri, Vighnesvari, Buddhi, Siddi, Kusudhi, etc.

Gopinatha Rao ¹² has described many forms and sculptures of Ganesa in detail in his monumental work on Hindu Iconography. They are Bala-Ganapati, Taruna Ganapati, Vira Ganesa, Bhakti Vighnesvara, Sakti Ganesa, Lakshmi Ganesa, Heramba Ganesa, Prasanna Ganesa, Unmatta Ganesa, Gajanana, Vighnaraja, Bhuva Ganesa, Nritya Ganesa, Ekadanta Ganesa, etc.

There is no trace of Ganesa cult in India before the 5th century A.D., although in Vedic Tantras we see a reference to 'one with the curved trunk', (vakra-tunda). Nor much evidence be given to the tradition, according to which his worship was carried from India to Nepal, in the 3rd, century B.C., by a daughter of the Buddhist king Asoka ¹³.

The name ' Ganesa ' is found as early as the middle of the 4th century, in a Gupta inscription on the Allahabad Pillar ¹⁴, where the king Samudragupta mentions among the kings that he has 'exterminated' the king Ganapati Naga. This is the earliest instance of a king being called ' Ganapati ' and the same does not occur again until after the 10th century.

In the group of Siva and Parvati, especially in the sculptures of rock-cut temples, Ganesa is always represented as a much smaller than his parents, infact, like the

other minor deities. Whereas his presence in the group of Saptamatrikas is always of the equal size with the goddesses. This seems to indicate that his role was the same with Saptamatrikas. According to Suprabhedagama, Ganesa, should be standing in the company of Saptamatrikas, but in reality he is always seated. As a rule his right knee is lifted and the left leg is either hanging or bent on the asana. His head may be crowned with karandamukuta as at Ellora and many other places, or he may wear the head-dress of Siva, the jatamukuta as at Belur in Karnataka.

According to the Mahaniravana Tantra ¹⁵, Ganesa was the first deity to be worshipped in ceremonies of initiation, consecration of tanks, wells and images of deities etc. He is usually represented seated, but most ancient images show him more often as standing. If he is standing, he is in samabhanga, dvibhanga, tribhanga, or in dancing attitude sometimes. He is represented either without ornaments or as wearing many jewels, in certain cases they are replaced by snakes or as in Java, by skulls ¹⁶. He is either nude or wearing a dhoti, sometimes a tiger skin covering, his hips only. Across his body, from under the right arm, he wears either the Brahmanical yajnopavita or a serpent in its place and around the belly a snake as udarabandha.

With the growing influence of the Tantras and the popularity of Saktism, Ganesa was conceived of having a female counterpart whom he was holding with his left arm, either beside him or on his left lap. Saktism was particularly practised by a powerful sect who adopted Ganesa as their patron deity and popularised his worship. Ganesa under the name of Ganapati thus became an important deity towards the 10th century, when the Ganapatya sect, set up the cult of five Sakti-Ganapatis called (1) Ucchist-Ganapati, four armed, red in colour; (2) Maha-Ganapati, ten armed, red; (3) Urdhva-Ganapati, six armed, yellow; (4) Pingala-Ganapati, six armed, yellow; and (5) Lakshmi-Ganapati, four armed or eight armed, white, while the Sakti in all cases is yellow and carry a lotus in one of her hands ¹⁷.

Ganesa is not to be found in sculpture before the Gupta period. His image appeared not only suddenly but in the classic form from the 5th century, upto the present day and is easily identified. It seems incredible that Bhumara sculptures of Ganesa ¹⁸, should have been created independently, without the inspiration of transitional forms, and yet no images of an elephant faced deity have been discovered which could be placed undoubtedly earlier than the 5th century. Coomaraswamy as well as Jouval Dubrieuil are inclined to look upon an image on one of the Amaravati

railings ¹⁹, said to be not later than the beginning of our era, as a transitional form of Ganesa. The elephant faced figure here is crouching under the weight of a long serpent-shaped garland which is upheld at intervals by other ganas (mala-vahakas). On the other hand, in Ceylon, near Mihintale, a stupa has been excavated on which there is a frieze of ganas in the style of those of Amaravati and one of the ganas has the face of an elephant, complete, with trunk and tusk ²⁰.

An image of Ganesa found in the Fatehgarh District and believed to have come originally from Sankis mound may be the most ancient representation of the god in stone as yet discovered in India ²¹. The slab, on which is carved the figure of Ganesa in high relief, is of the spotted stone peculiar to Mathura and is not more than twenty inches in height. It is summarily carved and proportioned. The bare head with huge ears is abnormally large, while the nude torso is too short for the length of the arms. The legs seem to end at the knees, giving the impression of a seated figure which, however, is not the case. The right arm is bent and grasps a pointed object which is probably the tusk. The left is also bent and holds the bowl of cakes. The trunk hangs straight and coils to the left to reach the bowl, turns almost at once to the left.

Another Bhumara statue which Coomaraswamy believes to be of 6th century A.D.²², is the earliest known representation of Ganesa associated with his sakti whom he holds on the left lap or hip.

In the Cahlukyan temples, Ganesa is represented at the extreme left of the Saptamatrika's. This group of Seven Divine Mothers are said to have favoured the family of the Chalukyas, who were also said to be under their special guardianship. In the Cave Temples of Ellora in Maharashtra, there are four important sculptured groups of the Seven Divine Mothers with Ganesa executed between the 5th and 10th century A.D., during the Rashtrakuta's reign. The most remarkable of these, is in the celebrated Ravana-ka-khai²³, where each Divine Mother is four armed and holds a child. Here in a niche under the throne part is the respective mount of the deity, but Ganesa has a bowl of Cakes in the niche instead of the usual rat (vahana).

Ganesa is sometimes figured in attendance on either important deities besides Siva. For example, on an ancient sculptured slab discovered at Sonaranga, where Sun-God, Surya²⁴, is accompanied by Ganesa on the right and the Saptamatrikas on the left. Above the Sun-God are the Nava-grahas, who also figured above Siva as in the representations of Vaivhaikamurti.

The temple of the Gauri-Shankar at Bheraghat in Madhya Pradesh, is surrounded by a circular arcade in which are seated the sixty-four Yoginis. Among these images is a Ganesani or Vinayaki, a female form of Ganesa ²⁵. Unlike Ganesa, she has an attenuated waist and like the Hindu goddess, she has fully developed breasts. The torso is nude except for an ornate sari and ornaments. She has the face of an elephant and four arms and much mutilated. The upper part of the head is remarkably modelled though the trunk is unfortunately broken. The head has a jewelled band above the fore-head, behind which is a mukuta and the ears are very large and flapping.

According to ancient tradition, Ganesa was a Brahmacharin, that is, an un-married deity, but the later legends gave him two consorts, personifications of wisdom (Buddhi) and success (Siddhi). In ancient representations, he is never figured with consorts. At an early epoch, he is figured with a devi seated beside him sometimes called Lakshmi ²⁶. In this form, he was worshipped by those followers of the vamachara, that is, 'left hand' doctrine who admitted 'wine and women' in their ceremonies ²⁷. The Ganapatya sect conceived five esoteric forms of Ganesa, called Sakti-Ganapatis and Saktism evolved a complicated doctrine

in which eight personifications of success or the astasiddhis were to be worshipped as being the Devi, the Sakti of Ganesa.

In Hampi, there are two monolithic images of Ganesa erected by the Vijayanagara sculptors, popularly named as ' Sasiva Kalu ' Ganesa or the mustered seed Ganesa on the slope of the Hemakuta hill and ' Kadale Kalu ' Ganesa or the gram seed Ganesa another Ganesa image nearby ²⁸.

With regard to the origin of Ganesa, Gopinatha Rao ²⁹, has collected a good number of stories from several Puranas and Agamas in which the god is variously described as the son of Parvati alone, as the son of Siva and Parvati and even having an independent origin. This shows the attempts of the later writers to give mythological origin etc. Ganesa is sometimes described as one of the aspects of Krishna even.

Apart from the above described, sculptures of Maha-Ganapati, which was the most popular type during the Vijayanagara period, there are other types of Ganesa sculptures produced though not so very popular during the Vijayanagara period.

Few sculptures of Ganesa from Hampi are described below:-

A beautiful sculpture of Ganesa exhibited in the Archaeological Museum, Kamalapur-Hampi (Sl.No. 97 a & b). He is seated on a lotus pedestal which is in two tiers. He must have been with ten arms. At present only two left hands, one of which is holding Lakshmi, are seen completely. The other three hands including their weapons are broken and missing. It wears a short karandamukuta with ornamental jewellery and the crest is shown prominently. The festoones and central pendant of pearls cover the fore-head and temple-globes. The other jewellery of beads and pearls include the ones around the shoulders, wristlets and anklets. Rings are seen on the fingers and also on the toes. Both the legs have loose as well as tight anklets. There is also a jewelled chest band which is partly covered the trunk. The nagabandha is very much damaged; the trunk is also damaged but its end which is coiled up near the chest appears to hold a vase.

Lakshmi (Sakti) is shown as seated on the left lap of Ganesa. She has heavily jewelled ornaments around the neck, waist and ankles. Her feet are resting on a rough square pedestal separately shown on the padmapeetha of Ganesa. As prescribed, Sakti is shown in diminutive form compared to Ganesa. Three panels, on the front of the pedestal contain devotees (ganas) in different poses, though indistinct to

some extent. The sculpture is in round and at the back, many details of the jewellery, hair-do and the right hand of Lakshmi are seen. It must have been provided with hooded naga over the head of Ganesa but at present except, the body and tail of naga, other parts are missing. Further, there must have been sirschakra with elaborately arranged floral ornamentation.

Another sculpture of Ganesa which is also exhibited in the Archaeological Museum, Kamalapur-Hampi (Sl.No. 98), is shown as seated in a sunken panel with two ganas standing on either side and both of them shown as blowing the conches. Ganesa is four handed with goad in the upper right, noose in the upper left, tusk-bit in the lower right and modaka in the lower left hand respectively. He is wearing a short karandamukuta with two festoons carved on the temple globes on the fore-head. The trunk is left turned and touching the modaka (sweet). There is a naga-udarabandha. There are traces of the ends of the angavastra on either side. The other jewellery is not distinct. The devotees, probably Ganesa-patya's, shown one on either side, they are standing in tribhanga posture, holding conches in their hands, in the act of blowing them. They are wearing the lower garments and other ornaments which are not very clear. The sculpture of Ganesa must have been meant for decoration, as an architectural member, to decorate one of the walls of the temple.

At Hampi proper there are additional types of Ganesa of which Nritya Ganesa are more in number.

A Nritya Ganesa is depicted on a pillar at the southern entrance of the Hazararamaswamy temple at Hampi (Sl.No. 99). He is having four arms, holding tusk-bit in the lower right hand, parasu in the upper right hand while snake in the upper left and bowl with sweets in the lower left hands respectively. The trunk is turned towards left side and touching the sweets. The left leg is raised and the right leg is slightly bent, yet firmly placed on a pedestal. He wears ornaments like short karandamukuta, udarabandha, armlets, anklets and loose anklets. The mount of Ganesa, rat, is depicted on the front of the pedestal, which is facing right and is in advancing posture. Ganesa is depicted in lalita dancing posture.

Another sculpture of Ganesa in dancing posture is depicted on a pillar in the mukhamandapa of Hazararamaswamy temple at Hampi (Sl.No. 100). He has four hands, holding tusk-bit in the lower right hand, parasu in the upper right hand, while the tail of a snake having its hood hanging down in the upper left hand and bowl with sweets in the lower left hand respectively. The trunk is turned towards left side and touching the sweets which are kept in a bowl, in the lower left hand. He wears a karandamukuta on the head, armlets,

anklets, and loose anklets on the hands and legs respectively. A naga is used as udarabandha. He wears a dhoti tied with a waist-girdle. The right foot is firmly placed on the pedestal whereas the left foot is slightly raised and bent in the form of lalatatika dancing posture.

A Nritya Ganesa is depicted on the outer wall of bhogamandapa of Vitthalaswamy temple at Hampi (Sl.No. 101). This is in a panel along with other figures but not related to any sequence or story. He has four arms, holding danta in the lower right hand, pasa in the upper right hand while parasu and sweets are in the left hands. He wears karanda-mukuta, armlets, anklets, and loose anklets, dhoti, a part of which is flowing on the left side. Other details are much wornout and not very clear. He has an attendant, standing to his right who is in the act of blowing a conch. He is dwarfish and has other features of a gana, such as short and thick limbs, pot-belly, round and fleshy face etc. The panel shown with other figures being that of seated Rama and Hanuman, which are not related in any manner.

A monolithic sculpture of Ganesa is seen at Hampi (Sl.No. 102). He is seated in lalasana posture, on a lotus pedestal. He has four hands, the lower right hand holds the danta, the upper right hand holds the ankusha, while the upper left hand holds the noose and the lower left hand holds a modaka in a bowl. He wears a short karandamukuta,

necklaces, hara, chest-bands, single hooded naga as udara-bandha, yajnopavita, wristlets, armlets, anklets and loose anklets. He has a very big pot-belly almost resting on the lotus pedestal. His trunk is turned towards left and touching the modaka which is held in the lower left hand. This sculpture of Ganesa carved out of a single boulder is one of the biggest sculptures of Ganesa at Hampi. It is known as Sesivi-kalu Ganesa locally. The mouse, the vahana of Ganesa is depicted on the front face of the pedestal.

A sculpture of Ganesa depicted on a pillar in the mukhamandapa of a ruined Siva temple at Timmalapur (Sl.No.103) in Bellary District of Karnataka. He is shown seated on his vahana, the mouse, which is in advancing position towards its front. He has four hands, the lower right and left hands hold danta; and modaka while the upper right and left hands hold ankusha and noose respectively. He wears karandamukuta and other usual ornaments including nagabandha on the belly. He is seated on the back of the vahana with left leg seen as hanging down. The trunk of Ganesa is shown as coiled and turned towards his left.

The mouse is shown as standing on an oblong pedestal. Its front legs are little bent probably due to

heaviness of Ganesa and its face is lifted upwards and looking to its master. This sculpture of Ganesa, seated on the mouse is beautifully depicted one, quite unusual particularly during the Vijayanagara period.

(b) KARTTIKEYA

Karttikeya has been given the place of war-god in the Pantheon of Hindu gods and goddesses. Judging from literary, numismatic and sculptural evidences he seems to be a very popular deity from a fairly early period, though he is unknown to the Vedas ³⁰ and even to Panini ³¹ of Circa 5th century B.C. However, the Dharamasutra of Baudahyana ³², contains early reference to Skanda and his various names like Shanmukha, Yayanta, Visakha, Subramanya, Mahasena etc., but it is in the epics that the deity appears in full-fledged form ³³. The Mahabhasya of Patanjali, also attests to the popularity of Karttikeya and mentions of the images of Siva, Skanda and Visakha made for worship, though Skanda and Visakha are well known to be the names of the one and the same god. In the Mahabharata ³⁴, Visakha is stated to have arisen from the right side of the Skanda when the latter was struck by Indra's thunderbolt. According to Bhandarkar ³⁵, 'this is indicative of the tendency to make the two as one person and they appear to have been so made in later times'. Again Karttikeya and Kumara denote the same deity having its famous shrine at Rohita and at many other places in South India. The same idea is conveyed by the Amarakosa ³⁶ which enumerates a variety of names of Karttikeya.

Karttikeya, generally described as the son of Siva and Parvati, seems to have been conceived first as the offspring of Agni. In Ramayana ³⁷, he is stated to be the son of Agni from Ganga. According to Bhandarkar ³⁸, the foetus was thrown by Ganga on the Himavat Mountain and it was nourished by the six stars consisting of the constellation of Karttikaym and so was called the son of the Krittikas or Karttikeya'. In the Mahabharata ³⁹ also, Karttikeya is represented as the son of Agni but born from his wife Svaha. However, in the same Epic ⁴⁰, Karttikeya is mentioned elsewhere as the off-spring of Siva and Parvati who assumed, it is said, the form of Agni and Svaha respectively. The transference of Karttikeya's parentage from Agni to Siva is not difficult to visualise since Rudra, the epithet of Agni, is also Siva's epithet and there are various stories narrating the birth of Karttikeya given not only in the Mahabharata ⁴¹ but also in the Puranas ⁴².

According to Braht Samhita ⁴³, one of the earliest iconographic texts, Karttikeya is described as being youthful in appearance. The Vishnudharmottara Purana ⁴⁴, describes a six faced figure under the name Kumara. Samarangana Sutradhara ⁴⁵, describes the image of Karttikeya very copiously and elaborately with various attributes etc. His consort Devasena or Kaumari, is, however, missing here.

Bhattacharya ⁴⁶, has rightly observed that the number of hands of Karttikeya differs accordingly as he is worshipped in different places. Thus, according to Matsya Purana ⁴⁷, when installed in a rustic town, his image is required to have twelve arms, in a karbata, four arms, while in the forest or village only two arms. In some cases, he is described as having six arms ⁴⁸.

Karttikeya images of several varieties are described in the various Agamas and Tantras. According to Gopinatha Rao ⁴⁹, corresponding to various names of Subramanya, there are the images whose descriptions are found in the Agamas. Subramanya is one of the most popular deities in far South India, so much so that there is not a single village, town, garden, mountain top or other old places where his shrine is not to be found. On the authority of Agamas and Tantras, Gopinatha Rao ⁵⁰, in his monumental work on Hindu Iconography, has noted in detail the iconographic features of a large number of varieties of the images of Karttikeya such as Saktidhara, Skanda, Senapatay, Subramanya, Gajavahana, Saravanabhava, Karttikeya, Kumara, Shanmukha, Tarakari Senani, Muruga, Brahmasasta, Valli-Kalyana-Sundara, Balasvami, Sikhivahana, Jnanasakti, Desika, Mahasena and others.

The earliest sculptural representation of Karttikeya, an ideal example of Kushana art, is possibly the one in the Mathura Museum ⁵¹, which bears on its pedestal an inscription informing that it was installed in the 11th year of Kanishka's reign, that is, A.D. 89. During Gupta period, Karttikeya is depicted more often as seated on the back of his mount, peacock. Though Gupta monarchs were the followers of Vaishnava faith, there is some evidence to believe that Kumara Gupta I, attached great importance to this god, Karttikeya. Not only that he bore the name of the Kumara, the general of the gods, but his son Skanda Gupta was also named after him. The Bilsad stone inscription ⁵², of his time, that is, A.D. 414-415, makes mention of the addition of a gallery to the shrine of Kumara locally called Mahasena.

In South India, Karttikeya or Subramanya or Kumaraswamy, is one of the most popular deity as already stated above. In most of the cases ⁵³, the god Karttikeya is endowed with four hands, carrying sakti and vajra in the back hands and the front ones display varada and abhaya mudras. He is shown usually either as standing by the side of his mount peacock or as seated on it. Few sculptures representing Devasena-Kalyanasundara Murti, illustrating the marriage of Kumara or Karttikeya with Devasena, is

evidently influenced by the Kalyanasundara image of Siva⁵⁴. No such examples are to be met with in the North.

The sculptures of Karttikeya and his worship appear to have not been so popular in this part of the country, as in the far-South. There is no independent temple or an independent sculpture meant for the worship of Karttikeya noticed so far in the Hampi in Vijayanagara area. There are three representations of Karttikeya, two are on the pillars and the beautiful one displayed in the Archaeological Museum, Kamalapur-Hampi. The last one also must have been part of the temple wall as an architectural member.

A sculpture of Karttikeya is depicted on a pillar in the Hazararamaswamy temple at Hampi (Sl.No. 104). He is sitting on his mount, stylised peacock. His three faces are seen facing front. He is wearing a karandamukuta. He is having four arms, holding vajrayudha in the upper right hand and damaru in his upper left hand while the lower right and left hands held in abhaya and varada mudras. He is wearing ear ornaments, haras, chest band, wristlets and anklets. He is seated in lalitasana posture on the peacock. The peacock which has turned its face, is holding the tail of a snake in its beak and the wings are spread out. Peculiarly here all the three faces of Karttikeya have prepared with third eye.

The other variety of Karttikeya is seen depicted on a pillar in the Underground Siva temple known as Prasanna Virupaksha temple at Hampi (Sl. No. 105). Here, the figure of Karttikeya is a single faced one. He is sitting on his usual mount in lalitasana pose. He has four hands, the upper one holding vajra and damaru (2) whereas the lower hands are held in abhaya and varada mudras. The peacock is shown as holding a snake in its beak. The sculpture is not well finished.

A sculpture of Karttikeya exhibited in the Archaeological Museum, Kamalapur-Hampi (Sl.No. 106). He is sitting on his mount, peacock. His three faces are facing front, they are wearing long kiritamukuta. Only four hands are seen, holding weapons like vajrayudha, arrow (damaged), bow and trisula. The other hands are broken and missing. He is wearing globular ear ornaments, haras, udarabandha, wristlets, armlets and long vanamala. The peacock which has turned its face backwards is also damaged. He is shown in a niche which is also damaged. On either side are seen, Valli and Devasena his consorts one on each side standing in lola mudra with hands. In the other hands, they are holding a lotus bud by its stalk. They are also wearing kiritamukutas, circular ear ornaments, haras, kuchabandhas, waist-girdles and vanamalas. The female figure to the right of Karttikeya is very much damaged.

Another sculpture of three faced Karttikeya is depicted on a pillar in the mukhamandapa of a ruined Siva temple at Timmalapura (Sl.No. 107). He is seated in lālasana posture on his mount, peacock which is facing front. He has ten hands. The lower right and left hands are held in abhaya and varada mudras. The other eight hands hold sakti, musala, khadga, chakra, sankha, dhanus, khetaka, sikhi-dvhaja. He wears long kiritamukutas, kundalas, necklaces and other usual ornaments on the body.

The vahana, peacock, is shown as standing on an oblong pedestal with its face turned towards left and holding a snake in its beak. The feathers are beautifully carved as at the back of the peacock.

(c) B H A I R A V A

Under Saiva, Bhairava can best be described as one of those ugra or ghora forms of Siva, born out of the blood of Siva. The word ' Bhairava ' literally means terrible, frightful, horrible or formidable. According to Siva Purana ⁵⁵, he is the Lord of the City of Kasi and full form of Sankara. He is also known as Kalabhairava for even Kala (the god of death) trembles before him; Amaradodaka because he kills bad persons; Papabhakshana, because he swallows the sins of his devotees, etc.

According to some Puranas and Saiva Agamas ⁵⁶, Bhairava is sometimes described as Brahmasiraschedaka murti. But the accounts of the Varaha and Kurma Puranas, which seek to explain this aspect of Siva, materially differ. The Varaha Purana ⁵⁷, states that ' Brahma created Siva (Rudra) and addressed him as Kapali and asked him to protect the world. Being insulted, Siva cut off the fifth head of his originator, Brahma, with his left thumb-nail and the head of Brahma unfortunately stuck to Siva's palm. Then Brahma was requested by Siva to tell him how he could get-rid of the head stuck to his hand. On the advice of Brahma, Siva observed a Kapali's life for full twelve years and at the end of which he visited Kasi (Varanasi or Baneras) where

the head of Brahma got detached. The place where this incident seems to have taken place is still known by tradition as Kapali-mochana in Varanasi.

Kumara Purana ⁵⁸, has somewhat a different version ' once the rishis asked Brahma as to who was the originator of the universe, Brahma attributed it to himself, even though the Vedas declared Siva to be greatest of all the gods. Just then a huge illumination appeared in which was discernable the figure of Siva, by whose order Bhairava cut-off the fifth head of Brahma '. These texts try to explain this aspect of Siva as cutting off one of the heads of the polycephalous Brahma, for his alledged sins and iniquities. However, Banerjea, has rightly observed that there is hardly any tangible connection between the varying myths and iconic types.

According to Sritatvanidhi ⁵⁹, ' the figure of Bhairava should be with three eyes, four arms, a jatamukuta, on the head, patrakundala in the right ear and makara-kundala in the left one. There are to be the vajra and the parasu in right hands and in the left ones, the skull of Brahma and the sula. It should be draped in garments made of tiger's skin '.

A typical Bhairava is given in the accounts of Vishnudharmottara Purana ⁶⁰, according to which ' Bhairava should have flabby belly, round yellow eyes, canine teeth and wide nostrils. It should be wearing a garland of skulls and adorned with snakes as ornaments. Besides these, there should be other ornaments also. The complexion of Bhairava should be dark as the rain cloud and his garment of the elephant's skin. He should have several arms carrying several weapons. He should be represented as frightening Parvati with a snake '. The description of Bhairava given by Hemadri ⁶¹ is much similar. He describes that Bhairava should possess a grim face with protreuding teeth, a pot-belly, a garland of skulls and serpents as ornaments. He has plaited hairs and several hands etc.

There are three different types of Bhairavas. Gopinatha Rao ⁶², has described as Batuka Bhairava, Sravana-Karsana Bhairava and other sixty four Bhairavas, in his monumental work on Hindu Iconography.

Batuka Bhairava :- He is usually found in sculptures as nude, terrific in appearance with protruding fangs, rolling and round eyes. His hands are holding a sword, a khatvanga, a sula or kapala, he is wearing wooden sandals and often shown accompanied by a dog ⁶³. He should have jatas of red colour, three eyes and a red body. He

should carry in his hands the sula, the pasa, the damaru and the kapala and be riding upon a dog. He should be stark, naked and be surrounded on all sides by a host of demons. According to the description given in Rupamandana ⁶⁴, Batuka Bhairava should have eight arms, in six of which are to be the khatvanga, the pasa, the sula and a snake, while one of the remaining hands should carry a piece of flesh and the last one should be held in abhayamudra. By the side of this Bhairava there should be a dog of the same colour as its master.

According to Saradatilaka Tantra ⁶⁵, there are three types of Batuka Bhairavas, namely, the satvika, the rajasika and the tamasika.

Sixty-Four Bhairavas :- The Agamic texts enumerate as many as sixty-four Bhairavas divided into eight groups of each, the chief of these groups being Asitanga, Rur, Canda, Krodha, Unmatta, Kapala, Bhisana and Samhara respectively ⁶⁶.

Few sculptures of Bhairava exhibited in the Archaeological Museum, Kamalapur-Hampi, are described below:-

A sculpture of Bhairava (Sl.No. 108) is shown as standing in tribhanga posture on a pedestal. An asura's head is depicted in low relief on the front face of a pedestal.

He is standing on wooded sandals and has four hands, holding a long sword and damaru in the lower and upper right hands while skull cup and trisula in the lower and upper left hands respectively. The human head hanging from the lower left hand being reached to the dog which is standing on its hind legs. He wears kundalas, necklace, chest band, waist-girdle, armlets, wristlets, long rundamala, anklets and loose anklets. He has three eyes and canine teeth. He is naked and wears naga as ornaments on the body.

Another sculpture of Bhairava (Sl.No. 109) is shown as standing in tribhanga posture on a semi-circular pedestal. He has four hands, holding long sword, damaru, trisula and skull cup. A dog is standing behind him and raised its mouth to suck the blood which is coming from the head which is held in the lower left hand of the deity. He wears kundalas, necklaces, haras, channavira, armlets, wristlets waist-girdle, long rundamala, anklets and loose anklets. The sculpture is beautifully carved and details very clear.

A sculpture of Bhairava (Sl.No. 110) is shown standing in dvibhanga posture on a pedestal, under prabhavali with kirtimukha at the top. He has four hands, holds sword, trisula and damaru. The lower left hand is chipped off which is suppose to hold skull cup with head. He wears rundamala and other usual ornaments on the body.

A dog is standing behind the deity with its head raised upwards to suck the blood from the head which is held by the deity in the lower left hand. He stands on wooden sandals. A single hooded naga is seen on either side of Bhairava. He is attended by female on either side, the lady standing to right is held her hands in anjali mudra and other details are not clear.

Bhairava is provided with makaratorana prabhavali and kirtimukha at the top. The sculpture is beautifully carved and well in proportionate.

(H) H A N U M A N

Hanuman stands for simplicity, selfless service, and self-sufficient. He was an ideal character; he had perfect control over his senses and he was a great visionary. He is considered as eleventh manifestation of Siva. Kamban, the Tamil poet, in his work Ramayana calls him as an amsa of both Vayu and Rudra⁶⁷. Thus he has come to occupy a special place in the Hindu pantheon of deities, around whom an independent cult grew up in course of time.

He was not only worshipped by the Vaishnavas but also by the Saivas and Saktas. He is linked with Vishnu through his devotion to Rama. The Pancharatra Agama, the principal scripture of the Vaishnavas, makes elaborate reference to the worship of Hanuman who is addressed ' Sri Anjaneya ' that is, son of Agni. He is also a manifestation of Sakti. He himself believed to have said ' laukike samandraprati ma samreda rama sevaka ', that is, for the fulfilment of all the worldly desires, people should remember the servant of Rama⁶⁸.

The earliest extant of stone sculptures of Hanuman date back to circa 5th-6th century A.D., for which the Dasavatara temple of Devagarah in Uttar Pradesh and other places in the North are justly famous⁶⁹.

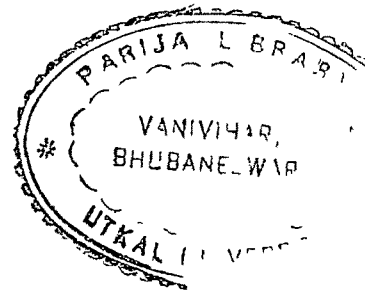
The reliefs depicting Ramayana scenes on the outer walls of Hazararamaswamy temple at Hampi show Hanuman and the part he played as Rama's messenger to Sita in Lanka and his unswearing loyalty in helping his hero, Rama to destroy Ravana. The half-man and half-animal figure of Hanuman with his characteristic long tail is the most common form of his representation.

In the Rama group of figures, Hanuman shown in anjali pose or in a humble attitude with his right hand over his lips ⁷⁰, standing to the right of the group is remarkable. Hanuman is shown in anjali pose with his tail going over his head and with a bell hanging from its tip. This is a common feature in most of Hanuman images enshrined separately in Vishnu temples. However, when, an independent cult of Hanuman came to be evolved, varieties of Hanuman images came to be introduced by about 15th-17th centuries A.D.

The most interesting of these varieties is the one called Panchamukha Hanuman or Hanuman with five faces. Sculptures of this aspect of the deity are to be found occasionally in low relief in Vaishnava temples during Vijayanagara period. In such sculptures, invariably, only four faces are to be seen, with the fifth hidden at the back as in the case of four faced Brahma.

Another variety is the one called chaturbhuja-Hanuman (Sl.No. 113) found at Hampi. In the group of Rama, Sita and Lakshmana, Hanuman, the faithful messenger, should be shown standing a little away in front and also to the right of Rama and should be only so high as to reach the chest, the navel or the hip of Rama. The figure of Hanuman has the left hand resting upon the thigh and the right hand is placed upon the mouth and he is adorned with karanda-mukuta on the head. His figures should be sculptured in accordance with the saptatala measures of 84 angulas. It should be represented as having only two hands, rare with four hands, the right of which is placed upon the mouth in token of loyalty and the left is made to hang down so as to reach the knees, the attitude assumed by servants in the presence of their masters. The look and posture of the figures of Hanuman should be such as to even-willing and readiness to carry out the orders of his master.

He is pictured as heroic, he is also depicted as gigantic, fierce and immensely powerful and appears to be very personification of Supreme strength. He also stands erect with his long tail raised and curled over his head, with a large dagger at his waist and a tassel hanging down his waist. He has a Vaishnavite castmark on his fore-head and chest. He has a belt for his chest also, his girdle,



325

two folded, is fully jewelled and with a leaf shaped tassel trailing on his left thigh. Sometimes he is depicted as dvarapala in the Vishnu temples. Anjanadri hill in Kishkinda, near Hampi, Vijayanagara, has been identified by tradition as the birth place of Hanuman.

At Hampi itself is a unique representation of Hanuman in a shrine known as Yantroddharaka murti. Similar one is seen at Penukonda in Andhra Pradesh, assignable to the same period ⁷¹. In the Ranga temple, outside the south-east corner of the Zanana enclosure, a huge sculpture of Hanuman, about 2.7 metres in height is seen. At the back of the Prasanna Virupaksha temple, is a little chamber enshrining an image of Hanuman of 3.6 metres in height locally called Prasanna Anjaneya (Hanuman) temple.

A sculpture of Hanuman (Sl.No. 111) which is exhibited in the Archaeological Museum, Kamalapur-Hampi, is shown with his face turned towards his left and as advancing towards his left, his tail goes over his head and coils upwards near his left arm with the tip treated as tendrils of a creeper. He is holding in his left arm a bunch of mangoes attached to the lower end of stalk. The mangoes are in three rows and twelve in number. The head has been provided with two stringed beaded band with a

pendant, in the centre. The tufted hair with knot is shown at the back. There are two haras with central pendant on the chest. There is a ratnakundala in the right ear. There is also udarabandha with crest in the centre. The beaded armlets, wristlets, loose wristlets, anklets and other ornaments carved with all details. There are also two anklets on the feet, three stringed yajnopavita runs across the body. The loin cloth has been tucked up with the help of a waist-girdle. There is also a garland of flowers running across the shoulders and hanging on either side of the arm-pits. The usual vanamala with central pendant is below the knees. All the fingers of both hands have been provided with finger rings. There are line carvings of tripundras on the arms, on the chest and also on the fore-head. The representations of Sun and Moon are seen at the top above the tail.

The asura, Akshyakumara (Apasmarapurusha) is shown as fallen to the ground holding a round shield in the left hand and a curved sword in the right hand. There are four holes chiselled for fixing garlands.

Another sculpture of Hanuman (Sl.No. 112) which is also exhibited in the Archaeological Museum, Kamalapur-Hampi, is shown with his face towards left and also advancing.

The tail makes a circle over his head, goes upto the left elbow and ends up in a double coil. He is holding in his left hand a stalk of flowers with leaves etc. The right hand is raised with the open palm. The tufted hair with knot is shown at the back of the head. In his right ear is seen a triple ratnakundala beautifully sculptured. He is having tripundra on the fore-head. There is a plain kantabharana and a broad hara with central crest. The beaded armlets, wristlets and anklets are all produced with pendants in the centre. There are also loose anklets on the both the feet. A finger ring is seen even on the thumb of right hand. There is also a udarabandha probably unfinished. The vanamala, probably unfinished is beyond the knees. An upper cloth going across the shoulders with ends has frills which are seen on either side of waist. There are representations of Sun and Moon above.

The asura Apasmarapurusha, shown between the two feet, is holding a sword in the right hand and a round shield in the left hand. His head is shown towards the right leg of Hanuman. There are two holes on either side of the neck for fixing the garlands.

A sculpture of chaturbhuja Hanuman is depicted on a boulder near Kotilinga at Hampi (Sl.No. 113) is shown standing in dwibhanga posture on a pedestal with his face

turned towards his left. He has four hands, the upper right and left hands hold stylised chakra and sankha while the lower left hand is made to rest on the gada and the lower right hand holds a bowl like object. The hair is tided up with a knot at the back. He wears beaded necklace, hara, kundalas, channavira, yajnopavita, long vanamala, armlets, wristlets and loose anklets. He wears a small piece of cloth in the form of kachha which is tied to the waist girdle. The tail is goes up above the head and coild at the end.

Akshayakumara is depicted in between the two legs of the main deity, who holds a sword and a shield in his hands. The asura is shown as fallen under the feet of Hanuman.

The sculpture of Hanuman with four hands is rare and one of the most important one. It is carved on a granite boulder in well proportionate form. This deity of Hanuman is under worship even today by the devotees at Hampi.

A sculpture of Vyakhyanamudra Hanuman is depicted on a pillar in the kalyanamandapa of Vitthalaswamy temple at Hampi (Sl.No. 114). He is seated in padmasana on a pedestal. He has two hands, the right hand is held in

vyakhyanamudra and the left hand is placed on the feet in dhyanamudra. His hair is tied up with a knot at the back. He wears kundalas, beaded necklaces, armlets, wristlets, chest-band, waist-girdle and a yajnopavita. This sculpture of Hanuman is carved in proportionately and beautifully on one of the faces of a pillar.

Another sculpture of Hanuman (Sl.No. 115) depicted on a pillar in the mukhamandapa of Hazararamaswamy temple, at Hampi. He is seated on his own coiled tail, which is seen on a pedestal. The tail-end is also depicted on the face of the oblong pedestal. His left leg is crossed and resting on the right thigh and the right leg is hanging down. He is seated in the form of maharajalilasana posture. The right hand is raised upwards with the open palm and the left hand is hanging and resting on the folded left knee. The hair is tied up with a knot at the back. He wears hara, kundalas, yajnopavita, armlets, wristlets and anklets. The face is turned towards his left.

A sculpture of Yantroddharaka Hanuman (Sl.No. 116) depicted on a granite boulder near Kodandarama temple at Hampi. Hanuman is shown seated in padmasana within the centre of 'Srichakra' which is known as Yantra. His right hand is held in vyakhyanamudra and the left hand is held in

dhyanamudra. He wears kiritamukuta, and other usual ornaments on the body.

Below this yantroddharaka-Hanuman is seen a sculpture of Madhvacharya, installed recently by the devotees of Hanuman.

(e) G A R U D A

Garuda or Arutman was originally the Sun conceived as a bird, as described in the Rigveda ⁷². Taraksya is another name given to him in the epic and puranic literature. In the subsequent period he is identified with the swift bird, the vehicle of Vishnu ⁷³. In the South, Garuda as the vahana of Vishnu is known from the Sangama age. The stories of his birth as one of the two sons of Vinata, wife of Kasyapa and his fight with the devas for the amruta to get his mother freed from her bondage to co-wife Kadru, are all alluded to in the Tamil literature.

Garuda's concept considering himself to be superior to Vishnu, the achievements against the asuras claimed to be own as he carried Vishnu on him and the curbing of his pride by Vishnu are casually referred to in the Tamil works, Palmoli Nanuru and Paripadal ⁷⁴.

The term Garuda is pul which means bird, often Uvana ⁷⁵, is also given as the name of this bird, and this term is merely a form of Suparna of the Vedic literature. A description of this emblem of Vishnu's flag is mentioned invariably in all the works referring to Vishnu. Garuda as the enemy of the snake which is his food and as having broad multi-coloured wings is mentioned in the Paripadal. At the

same time, Garuda is said to be adorned with snakes as his head ornament, anklet, bracelet and waist band. Garuda is also said to carry snake in his beak which is red ⁷⁶.

Garuda is a well known figure to Brahmanical iconography. He was introduced into Buddhist iconography too which carried beyond India into Tibet, China, Mongolia and countries of South East Asia along with Buddhist religion and Art ⁷⁷.

The form ascribed to Garuda, as the mythological story goes, is that of a huge bird of un-common strength, grim and grotesque endowed with the mystic power of assuming any form according to his wish ⁷⁸. The artists utilised the latitude which was thus conceived by mythology to evolve various forms and thus they introduced significant modifications to the bird-form, culminating in the winged human form with round eyes and beak-like nose etc., ⁷⁹.

In early Buddhist art, Garuda is represented as a bird with emphasis on some bodily features. A relief on the eastern gateway at Sanchi is said to represent Garuda. Grunwedel considered it to be a form of the native parrot, but it is hard to agree with this view especially because Indian plastic representation of Garuda has no affinity. Moreover the process of the iconographic development of

Garuda was one of the humanization and not of any monstrous creation of uncalled fancy. It is his association with Vishnu as his vahana is primarily believed to have determined the line of evolution ⁸⁰.

The Garuda capital of the Besnagar Pillar erected by Heliodourus, a Greek Ambassador, is perhaps the earliest known representation of Garuda, though, the capital is not extant. The two images of Garuda in the Mathura Museum, are unique on account of their striking iconographic peculiarities and early date, as they are assigned to the Kushana period ⁸¹.

The cult of this mythical bird seems to be widely prevalent as evidenced by the literature of India and other countries, but the Indian stories regarding Garuda are the oldest ones ⁸². The most common form that has developed in India is hybrid one combining the human form with that of the winged bird, the human form predominating. The intermediate stage in the evolution of this hybrid Garuda figure is seen on Gupta coins. He is also shown as holding a snake in his beak ⁸³.

In the Deccan, reliefs depicting the story of Garuda's fight with the devas, his stealing the amruta and

freeing his mother from bondage, are found in the early Chalukyan cave temples at Badami ⁸⁴ and also in the sculptural representation in the structural temple of Virupaksha at Pattadakal in Karnataka ⁸⁵.

According to Vishnudharmottara Purana ' Garuda should have round face and eyes, a nose like that of Kausika and the legs like those of vulture, four hands, two of them carrying the umbrella and the pot of amruta and the other two folded in supplication and a pot like belly. When carrying Vishnu on his back, Garuda should have two hands, both of which should support the feet of the God '. The later description is in conformity with the known images of Garuda carrying Vishnu. The former type, perhaps, was intended as a separate cult image, when shown independently ⁸⁶.

The Silparatna gives different descriptions of Garuda. According to one of them, the image of Garuda should have the golden yellow colour from the feet to the knees, the snow-white colour from the knees to the navel, scarlet from the navel to the neck, and the beak in blue. He should have only two hands, one of which is to be in the abhayamudra. Another form described in the same text is that of an eight armed Garuda, holding in six of his hands the vessel of amruta, gada, snake, chakra, sword and a snake. The former description

is similar to the one found in the Agni Purana ⁸⁷, which mentions the four colours for the four parts of the Garuda's body as given in Silparatna. It also be mentioned here that four colours, gold, white, red and black are the fundamental colours associated with the four great manifestations of Vishnu ⁸⁸.

According to Sritatvanidhi, Garuda should be shown as kneeling on his knee and his crown should be adorned with snakes. He should be shown as stout in the legs and knees and possess the face and body of human being, his beaked nose should be raised and pointed prominently. He should have only two hands held in anjali mudra ⁸⁹. The figure of Garuda, set in front of the central shrines in the Vishnu temples at Hampi and other regions under the Vijayanagara empire, tally generally to this description.

Few sculptures of Garuda from Hampi are described below:-

A sculpture of Garuda (Sl.No. 117) exhibited in the Archaeological Museum, Hampi-Kamalapur. He is shown with his face towards front and also advancing towards his right, is having two hands held in anjali mudra, the two wings are spread out on either side. There is a jewelled

ornaments starting from the shoulders and covering the bottoms of the features right upto the elbows and hands. The whole arrangement resembles the bhujakiritas. He is wearing six tiered kiritamukuta and a jewelled head band. The frills of which are spread behind the ear. He is wearing nagakundala with spread hoods as ear ornaments. He is also shown as having tripundra on his fore-head and two canine teeth at the ends of the mouth. The jewellery includes kantabharana with central pendant covering upto the knees. The armlets, wristlets and anklets are of naga with tail, spread hoods. He is also wearing loose anklets on both the feet, which are characteristic of Vijayanagara period. The lower garments with frills going on either side and also in between the thighs, are held with a jewelled waist-girdle. The central piece of the waist-girdle is in the form of kirtimukha, from the mouth of which more frills are hanging. There are representations of stylised chakra resembling a rosette and a conch in relief. Also seen the representations of Sun and Moon in line carving.

Peculiarly there is line carving starting from the right shoulder of Garuda and going upwards which resembles a flower bud with its stalk. There are two holes chiselled on either side of neck for fixing the garland.

Another sculpture of Garuda (Sl.No. 118) which is also exhibited in the Archaeological Museum, Kamalapur-Hampi. He is shown with its face towards his left and also as advancing in the same direction. He has two hands, the left one holding a snake whose tongues are stretched out. There is a short diamond crest on its head. The right hand with its open palm is raised upwards. He is having tripundra mark, characteristic of the Vijayanagara period, on the fore-head. The big beaked nose is slightly damaged. He has wings with feathers in two tiers. He is wearing kiritamukuta with three bands of nagas with their hoods spread, one of which on the left side and two at the front. Nagas with spread hoods have been used as kantabharana, haras, udarabandha, armlets, wristlets and loose anklets. He is having hooded naga as ear ornaments nagakundala, at the back of the head is seen the unfinished part of spread chakra. He is also wearing an upper cloth across the shoulders, the ends of which are shown flying on either side of the body. A long hooded snake forms the vanamala or nagamala. Peculiarly there is one more naga with its spread hood shown as an ornament below the arms of the right hand but very near the elbow join. He is wearing a diamond jewelled waist girdle and a lower garment with frills hanging on the front, the sides as well as in the centre. There is stylised flower bud like object shown as hanging between the thighs.

There are the representations of stylised chakra and sankha on either side of the kirita. There are holes chiselled on either side of the neck and also at the top for fixing garlands.

A sculpture of kneeling Garuda (Sl.No. 119) depicted on a pedestal (panavatta) in the sanctum of a ruined temple near Chandrasekhara temple at Hampi. Garuda is seen in kneeling posture (veerasana) on the front face of a pedestal, with hands held in anjali mudra. He wears a kiritamukuta, ear rings, armlets, wristlets, waist-girdle, anklets and loose anklets. The open wings with six feathers are also seen on either side of his arms.

(f) S U R Y A

The worship of Surya or Sun in India has been as old as the Vedas. The Vedas refer to him and his various aspects as Savitra, Pusava, Bhaga, Mitra, Aryaman and Vishnu. Surya was the most concrete of the solar deities and Savita, 'the stimulator of everything', denote his abstract qualities⁹⁰. Mitra was an Indo-Iranian god and Aryaman was also an Indo-Iranian deity. Vishnu was the most interesting of the solar deities and the part he played in the development of the Bhagavata creed. Most of these deities, along with a few others like Amsa, Daksa, Martanda etc., came to constitute in different groupings and different contexts, the class of gods called Adityas. The worship of the twelve Adityas along with that of the nine so called planets or Navagrahas came to occupy a very important place in the religious life of the Indians. Bhandarkar, refers to a special class of Sun worshippers in the North called Magas whom he identifies with the Magi of ancient Persia⁹¹. In the South India, there does not appear to be any such class exclusively devoted to the Sun though Sun worship is common to all the Hindus.

Riv Vedic hymns to Surya contain many epithets which had a hand in influencing many of his traits in the post-Vedic age. In some he is described as 'the beautiful

winged celestial bird, Garutman ' while in one verse ⁹², he is described as a ' white brilliant steed brought by Usas '. From such descriptions originated the concept of Garuda, the mount of Vishnu and Tarksya, the horse-mount of the Sun-god himself. Nay the idea of the god riding on a chariot drawn by four or seven horses so frequently found in post-Vedic texts and illustrated in early reliefs has already been well formulated in the Rig-Vedic hymns. He is more often described as ' moving on a car drawn by one, by several or by seven ruddy horses ' ⁹³. The worship of the Sun god and his various aspects continued in the later Vedic period. In the post-Vedic age, it was more advanced and the two epics are full of allusions to Surya and his various aspects. The Mahabharata ⁹⁴ describes Surya as Devesvara, ' Lord of Gods '. Many other Sanskrit works belonging to the Gupta period and afterwords also contain similar references.

The image of the Sun-god, according to the Agamas, is always to be placed in the centre of the planets and looking eastward. He must be round, red, decorated with red flowers, clothed in garments of varigated colours and with flags on his car. The car must have one wheel and drawn by seven horses, to be driven by the Charioteer Aruna, who is represented without legs. Mayurabhatta, a poet of the early mediaeval times, extolled the glory of Sun god in a poem

consisting of one hundred verses, known by the name of Suryasataka, which was held in great esteem ⁹⁵.

Surya is also supposed to be the manifest form of the three Vedas, the sole supporter of universal space, resplendent in his chariot or car, surrounded by his consorts, planets and the celestial damsels. Hemadri ⁹⁶, says that on the right and left side of the sun respectively are represented the attendant gods Banda Pingala and Ati Pingala worshipping him. Sometimes Surya represents, as composed of Brahma, Mahesvara and Vishnu. An illustration from Chidambaram ⁹⁷ in Tamil Nadu, evidently represents Surya as composed of Brahma, Mahesvara and Vishnu. Here, though the symbols held in the hands do not clearly indicate the above variety, but on the pedestal are shown seven horses drawn by Aruna, believed to be without legs.

The Sun-cult appears to have developed in North India from the early centuries of the Christian era. The prevalence of Sun worship is fully proved by many literary and archaeological evidences. The story of Samba's leprosy and his cure from the disease by worshipping the Sun god is elaborately narrated in many Puranas such as Dhavasya, Varaha, Samba etc. The reference is also made in many of these texts to his having caused to be built a big temple

of the god Surya or Sun at Mulasthanapura, the modern Multan in West Punjab, on the banks of the Chandrabhaga ⁹⁸. There was actually a big Sun temple, at Multan, a graphic description of which and the image enshrined there have been given by foreign travellers like Hiuen-T-Sang and the Arab geographers like Al Edrisi, Abu Israkal, Ishtakhri and others ⁹⁹. Some of the Puranas also refer to the installation of a Sun image at Mathura known by the name of Sambaditya. According to Brihat Samhita ¹⁰⁰, that it was the Magas, the Indianised form of the Magik the Sun worshipping priests of Iran, who were entitled to install ceremonially the images of Surya in the temples. Alberuni knew this fact for he has recorded that the ancient Persian priests came to India and came to be known as Magas.

Remains of the mediaeval temples of the Sun god are still extant in the extreme west, that is, Modhera in Gujarat, in the extreme east, Konarak in Orissa. There are inscriptional references to the existence of such shrines of a fairly earlier period in several other parts. In South India, earlier than the 12 century A.D. no such temple has been found ¹⁰¹. The only temple thus so far known to be dedicated to Sun and his attendant planets exclusively in the South, is the one at Suriyanarakoyil in the Tanjore District in Tamil Nadue ¹⁰².

According to the Amsumadbhedagama and the Suprabhedagama ¹⁰³, ' the figure of the Sun-god or Surya should be a sculpture with two hands, each holding a lotus. The hands should be so held up as to cause the fist holding the lotus reach the level of the shoulders. His head is to be surrounded by a halo, that is, kantimandala. He should be adorned with many ornaments, on his head there should be a karandamukuta and the garment worn by him should be in red colour. He should wear kundalas and over his chest there should be necklace. There should also be a yajnopavita on his body. The figure of Surya should be made to stand on a padma-pitha by itself or should be placed in a hexagonal chariot drawn by seven horses fully caprisoned. The chariot should have only one wheel and driven by the lame Aruna. On the right side of Surya there should be standing Usha and on the left Pratyusha.

The Silparatna ¹⁰⁴ states that on each side of Surya, there should be a dvarapalaka, named Mandala and Pingala respectively. According to Matsya Purana ¹⁰⁵, the figure of Surya should have a fine moustaches and should be dressed as men are in North India. Surya should have four arms, a lustrous body of red colour covered with a coat. Four handed sculptures of Surya are rare in South India.

Gopinatha Rao ¹⁰⁶, has illustrated few sculptures of Surya images from the South and the North India in his work on Hindu Iconography.

Few Surya images from Hampi are illustrated below:-

A sculpture of Surya is depicted on a pillar in the mukhamandapa of Kadalekalu Ganesa temple at Hampi (Sl.No. 120). He is standing in sambhanga posture on a chariot driven by horses. He has two hands, holding a lotus bud with its stalk. The hands are raised upto the elbow. He wears a kiritamukuta, necklace, ear ornaments, yagnopavita, armlets, wristlets, waist-girdle, long vanamala and anklets. The horses are seen in an advancing position with their front legs raised up and the charioteer Aruna is also seen. Behind Surya is seen a prabhamandala also.

A sculpture of Surya (Sl.No. 121) which is exhibited in the Archaeological Museum, Kamalapur-Hampi. He is shown standing in sambhanga posture on a ratha which is drawn by the capriosed horses. He wears a long kiritamukuta, kundalas, necklaces, hara, channavira, waist-girdle, long vanamala, dhoti with frills flown on either side, armlets, anklets and loose anklets. Prabhavali with kiritamukha at the top from the mouth of which issues the foliages, is also provided at the back of the Surya image.

To the right of Surya is a female deity shown as standing in samabhanga posture on the same chariot with hands held in anjali mudra. She wears a long kiritamukuta, kundalas necklaces and other usual ornaments including vanamala.

This is one of the best sculptures carved beautifully and in good proportioned. This sculpture must have been the main deity, installed in one of the temples at Hampi.

Another sculpture of Surya (Sl.No. 122) which is also exhibited in the Archaeological Museum, Kamalapur-Hampi. He is shown standing in samabhanga posture on a thiriratha pedestal. He has two hands folded and raised which hold lotus-buds with stalks. The lotus-bud which is held in the right hand is partly chipped off. He wears a long kirta-
mukuta, kundalas, necklaces, channavira, waist-girdle with tassels, dhoti and anklets. He is provided with prabha-
mandala at the back of the head. Prabhavali with kirtimukha at the top from the mouth of which issue the foliage is also seen at the back. On either side, a female deity is shown standing in tribhanga posture on the same pedestal. Usha is standing to the right and Pratyusha to the left of Surya. Both wear a long kiritamukutas, kundalas, necklaces and other ornaments including sari.

Usha is holding lotusbud with its stalk in her left hand while the right hand is held in lola pose. Pratyusha is holding lotus bud with its stalk in her right hand and the left hand is held in lola pose. The sculpture is a beautifully carved and a well proportioned one. This sculpture is carved of a black granite stone and it must have been installed in one of the temples at Hampi.

A beautiful sculpture of Surya (Sl.No. 123) is depicted on a boulder near Kotilinga at Hampi. He is shown as standing in samabhanga pose on a ratha (chariot) which is drawn by caprosned seven horses. He has two hands which hold lotus-bud by their long stalks. He wears a long kirita-mukuta, kundalas, hara, channavira, yagnopavita, waist-girdle with tassils, dhoti with frills hanging on either side, long vanamala, armlets, anklets and loose anklets. Prabhamandala is provided at the back of the deity, quite big and prominent.

Chariator Aruna is shown as seated with his legs crossed. It is interesting to note here that Aruna is not lame whereas he is supposed to be lame. He has two hand, the left hand holds reins of the horses and the right hand is a little raised holds a whip (hunter). He wears a short karandamukuta and other usual ornaments over the body.

The sculpture of Surya on a chariot which is drawn by capriosned seven horses and driven chariator by Aruna is beautifully carved on a granite boulder. The sculptor, with the intention to enhance the beauty of the composite subject, has shown the horses and the chariot from the side, of their left sides only. Whereas Surya is shown as facing the spectator that is, with his face towards the front and nor in the direction towards which the chariot is moving.

(g) L A K S H M I / S R I

Lakshmi is one of the most popular goddesses of the Hindus, the Buddhist and the Jains alike. She is considered to be the goddess of beauty, fortune and fertility. She is the chief consort of Vishnu, whose appellation is 'Sri'. It is, therefore, but natural that persons desirous of attaining material prosperity should worship her. A special worship is enjoined in her honour on the night of the last day of the month of karttika every year when festival of lights is celebrated all over the country.

Both Sri and Lakshmi together in the Taittiriya Aranyaka ¹⁰⁷ and the Vijayasneyi ¹⁰⁸ are the two heavenly women, the combination leading to the complete identification of the two. No difference whatsoever is, however, noticable between Sri and Lakshmi in the Srisukta ¹⁰⁹, a late supplement of Rig-Veda, datable to the time of Pali Buddhist texts. The Jautreya Upanisad ¹¹⁰, also emphasises this goddess where Sri is said to bestow garments, cows, food and drink 'therefore bring the Sri'. In the hymns, she is called 'the one possessed of the lotus 'padmapani' the one standing on the lotus 'padmasthika', the lotus coloured 'padmavarna' and the lotus born 'padmasambhava''. She is also called padmakshi

(lotus eyed), padma Uru, padmanana. She is also said to dwell in the lotus lake, be fond of the lotus padmapriya and carry a lotus in her hand, padmahasta etc.

She is the goddess of the fertility of soil, which is derived from waters and she bestows ' gold, cows, horses and silver ' etc. ¹¹¹. According to Coomaraswamy ¹¹², lotus is the symbol of water and as such connected with fertility. She is also connected with vegetation and bilva (wood apple) tree.

Sri or Lakshmi is said to be born out of the churning of the Ocean ¹¹³. She is the mother of Kamsadeva ¹¹⁴ and Krishna's wife Rukmini and mother of Pradyumna, whose previous incarnation was Kama. She is also associated with Indra, Soma and Kubera ¹¹⁵. The lotus as her cognizance assumes great significance in the iconography of Lakshmi. She is treated with scant respect in the Buddhist literature, the Milindapanha ¹¹⁶. Figure of Lakshmi on the lotus is freely used in Buddhist art as a decorative motif ¹¹⁷. Lakshmi as an auspicious character is mentioned in the Jaina literature also. In the Kalpasutra ¹¹⁸, she appears in one of the fourteen auspicious dreams of Trisala, forestalling the birth of Mahavira. In Hindu literature, the epic conception of Sri-Lakshmi persists, as a goddess of fortune, with lotus in hands ¹¹⁹.

Sri or Lakshmi represents luck ¹²⁰ and all virtues are attributed to her. She is said to dwell with victorious kings and with those who are rightful and truthful. She is also said to have dwelt with Asuras, but as they lost all their virtues, she went over to Indra ¹²¹. Side by side with glorious epithets and attributes associated with Lakshmi, her unsteady nature is often stressed. She is the basis for the later concept of eight Lakshmis, that is, Astalakshmis namely, Danalakshmi, Dhanyalakshmi, Dhairyalakshmi, Sauryalakshmi, Vidyalakshmi, Kirtilakshmi, Vijayalakshmi and Rajyalakshmi. This Astalakshmi concept represents independent evolution of the cult of Lakshmi. Elephant is significantly associated with Lakshmi in her representation as Gajalakshmi or Abhishekalakshmi. The Matsya Purana ¹²² mentions Gajalakshmi bathed by two elephants, should carry Sri-phala and lotus in her hands. She is of golden colour and seated on the lotus. The Chaturvarga ¹²³ mentions that Lakshmi should have lotus in her hands, a lotus garland and elephants bathing her. Her association with Vishnu as his consort and as residing in his chest are the most conspicuous features of Vaishnava thought and religion.

The Silparatna ¹²⁴, describes two types of Lakshmi, of two or four armed. The two armed figure accompanying Vishnu should have bilva fruit in the right hand and lotus

in the left hand, whereas the four armed goddess ¹²⁵, many have the same objects in her hands as represented in Vishnudharmottara, the lotus in the two hands and the remaining ones to be held in varada and abhaya mudras ¹²⁶. All the texts describe her as well dressed, decked with various ornaments, having such physical traits as fully developed breasts, a narrow waist and heavy buttocks indicative of radiant and healthy motherhood wherein lies the real beauty of a female.

Lakshmi is usually, seen on the gateways or entrances of the garbhagriha of the temples. Description of the palace of Ravana, in the Ramayana, mentions Lakshmi as depicted on the gateway of the palace, standing on a lotus and bathed by elephants ¹²⁷. She appears also on the railings and gateways at Barhut, Bodhagaya and Sanchi datable to 2nd-1st century B.C. One of the female figures at Barhut standing front with even feet and holding some flower with raised right hand is labelled as Sirimadevata ¹²⁸.

Gajalakshmi or Abhisekalakshmi is very common, from about 200 B.C. to modern times. This form is well known, both in the North and in the South. She is usually represented at the entrances of the lintels ¹²⁹. Sculpture-s of Gajalakshmi seated on lotus with elephants holding water

vessels are found in the panels, on the top of the pillars, in the Caves of Badami Chalukyas ¹³⁰ in Bijapur District, Karnataka.

According to the Vishnudharmottara, the elephants represent fertility ¹³¹, the elephants suggest royalty and hence the main figure symbolises Rajyalakshmi and she is bathed by the elephants which signifies Rajyabhiseka ¹³². The presence of the lamps indicate that she is the Lakshmi of the house, Grihalakshmi, who dwells in the auspicious lamps of the house. Sri-Lakshmi and Gajalakshmi are favourite motifs appearing on the gold coins and the seals of the Gupta period. On the Gupta coins, Sri-Lakshmi has been represented in various ways. The Standard type being those seen on Samudra Gupta's coins ¹³³, which represent the goddess as seated on a high backed throne, holding a fillet in her out stretched right hand and a cornucopia, the symbol of fertility, in the left and her pendant feet resting on a circular mat. The Abhisekalakshmi type occurs also on the coins of Sasanka and Maya ¹³⁴. She is also very common on the seals of the Gupta period.

The Markandeya Purana ¹³⁵, speaks of Lakshmi as the presiding deity on the eight treasures recounted as Padma, Mahapadma, Makara, Kachchhata, Mukunda, Nila, Ananda

and Sanka. Lakshmi, particularly as the goddess of wealth and trade, the most important means of acquiring wealth, is remarkably depicted on a unique seal of the Gupta period, from Basarh ¹³⁶. The Gupta inscriptions are the first epigraphic records which mention Srilakshmi's union with Vishnu. The Junagarh inscription of the time of Skanda Gupta ¹³⁷, refers to Vishnu as one who is the permanent abode of Lakshmi.

Lakshmi is found in the sculptures in the company of Vishnu, evidently in the role of his wife, as Lakshmi-Narayana, Lakshmi-Narasimha and Lakshmi-Varaha etc. In, these, she usually sits on the left lap (thigh) of her Lord. Her right hand is placed round the neck or waist of the Lord and in her left hand, she holds a lotus by its long stalk.

Sculptures of Vijayanagara period, depicting Lakshmi, Gajalakshmi, Lakshmi-Narayana and Lakshmi-Narasimha, from Hampi are described.

A beautiful sculpture of Lakshmi (Sl.No. 124) which is exhibited in the Archaeological Museum, Kamalapur. She is seated in padmasana on a pancharatha pedestal. She has four arms, holds a lotus bud with stalk in her upper

right and left hands while the lower right hand is in abhayamudra and the lower left hand is in varadamudra. The srivatsa mark is seen on her open palms. She wears long kiritamukuta, ear rings, necklaces, hara with central pendant, kuchabandha, waist-girdle, anklets and loose anklets and also finger rings and toe rings. The folded drapery is seen hanging on the front portion of the pedestal. At the back are provided pilasters with prabhavali which is broken and missing. The nose of the deity is chipped off. This sculpture is acquired from the Anantasayana temple of Anantasayana Gudi, Village, near Hospet.

A sculpture of Lakshmi (Sl.No. 125) is depicted on a pillar in the Northern Entrance of Hazararamaswamy temple at Hampi. Lakshmi is seated in padmasana on a pedestal. She has four arms, holds a lotus bud with stalk in her upper right and left hands while the lower right hand is held in abhayamudra and the lower left hand is held in varadamudra. She wears a kiritamukuta, ear rings, necklace with pendant in the centre, waist-girdle, wristlets, armlets, and anklets. The drapery is seen coming upto the feet.

A sculpture of Gajalakshmi (Sl.No. 126) is depicted on a lintel of North Entrance of Hazararamaswamy temple, at Hampi. She is seated in padmasana on a pedestal. She

has four hands, the lower right and left hands are held in abhaya and varada mudras while the upper right and left hands hold sankha and chakra respectively. She wears a kiritamukuta, kundalas, necklaces, hara, waist-girdle, sari and other usual ornaments on the body.

Two elephants are shown standing on either side of Lakshmi, with their trunks raised upwards and holding pots in their trunk.

A stylised makaratorana with kirtimukha at the top is beautifully and delicately carved. The foliage issuing from the mouth of kirtimukha is also beautifully presented.

(h) MAHISAMARDINI

The worship of the female aspect can be traced in India, as in many ancient countries of the world, to a very remote past. Many scholars have suggested that the Cult of the Mother Goddess existed in some form or the other among the early Indus Valley people. Terracotta images of the goddess have been found in the course of explorations and at excavated sites of the period. Mackay is of opinion that they ' were kept almost in every house in the ancient Indus cities, probably in a recess or on a bracket on the wall ' 138. The early Indus Valley settlers appear to have worshipped her in her aniconic form.

One of the most popular goddesses of the Hindus, Durga-Mahisamardini is worshipped annually in the autumn, in the second half of the month of Asvina, particularly in the North-Eastern provinces of the country. Her clay idols, representing her as vanquishing the Buffalo-Demon, are installed on the seventh day of the bright half of the month and immersed in ponds or rivers amidst blows of conches on the tenth day. Images of the goddess, Durga, representing her in both the terrific and the benign aspects, are met with all over the country.

The evolution of the Durga images was mainly due to the wide prevalence of Saktism, that is, the worship of Sakti or Siva's spouse under various names, of which Devi, Durga and Kali, are best known ¹³⁹. Durga became the supreme object of adoration in the Sakti Cult and had a number of names given to her in subsequent literature. The goddess Durga, destined to attain a significant position in due course, does not find mention in the Rig-Veda ¹⁴⁰. However, in the Vajasaneyi Samhita ¹⁴¹, that Ambika is described as the sister of Rudra and later on came to be regarded as the Great Mother. Uma and Parvati occurs as names of Siva's consort in the Taittiriya Aranyaka ¹⁴² and the Kena Upanishad ¹⁴³. She is also called Uma in the Bhismaparvan hymn of Arjuna ¹⁴⁴ and the Virataparvan hymn of Yudhishthira, who granted victory, and Mahisamardini, who killed the buffalo-demon. She is also given the later familiar epithets of Kumari, Kali, Kapali, Mahakali, Chandi, Chamundi, Katyayani, Karala, Vijaya etc.,

Markandeya Purana ¹⁴⁵, mentions Durga, more particularly her Mahisamardini aspect and her exploits. She is raised to supreme position, though she continued to be a minor divinity in the famous Devi Mahatmya. Her names are glorified in other Puranas too. Battles between Durga and

the demons, including those with Mahisasura, have been described in the Mahisamardini Stotra of the Tantras ¹⁴⁶. and the Sanskrit poems of Mayura ¹⁴⁷. The story of the Durga-Mahisasura combat is found in various Puranas like the Varaha ¹⁴⁸ and the Vamana ¹⁴⁹. The gist of all the different versions is that a battle ensued between the goddess Durga and the buffalo-demon, in which the later was defeated and slain by the goddess.

Devi Mahatmya in its section of Markandeya Purana ¹⁵⁰, a work of 5th-6th centuries A.D., gives more details. ' The gods having been defeated and expelled from the spheres of their power by the demons who were headed by the gigantic Mahisasura, the powerful demon of invincible strength and who had assumed the shape of a great buffalo, invoked the help of the gods, Vishnu and Siva, against the tyranny of the leader of the demons. To fight against Mahisasura, all the gods spared their attributes. Siva gave her his trident, Vishnu his discus, Varuna a conch shell and a noose, Agni a spear, Maruta a bow and a quiver filled with arrows, Indra his thunderbolt, and a bell from his elephant Airavat, Yama a rod, Prajapati a necklace of beads, Brahma an earthen pot (kamandalu), Kala a sword and shield, Visvakarma a highly polished axe, weapon of many shapes and armour, Haimavat a lion to ride on, Kubera drinking cup full of wine

and Sesa gave a serpent necklace adorned with large gems. Fully equipped with the above weapons given to her by various gods, she gave an exceedingly frightful fight again and again, engaged the enemies of gods, vanquished them and overpowered the asura Mahisa by kicking him on his neck with her foot, pierced his body with the sula or trident, when from the upper part of it issued forth the demon whom she slew thereby gave redress to the gods '.

The various texts differ mainly with regard to the number of arms of the goddess should have and the different kinds of weapons she should be wielding. The texts like Abhilasitarthachintamani ¹⁵¹, the Matsya Purana ¹⁵², the Silparatna ¹⁵³ and Rupamandana ¹⁵⁴, assign her only ten arms whereas the Vishnudharmottara Purana ¹⁵⁵, the Varaha Purana ¹⁵⁶ the Chandi Kalpa ¹⁵⁷ and the Visvakarma Silpasastra ¹⁵⁸, prescribe her as many as twenty arms. The Agni Purana ¹⁵⁹, the Rupavatara ¹⁶⁰, gave both the varieties whereas Vamana Purana ¹⁶¹, endows her with eighteen arms.

According to Banerjea ¹⁶², the sculptural representations of Mahisamardini can hardly be dated before the Gupta period. Some miniature stone figures unearthed at Bhita ¹⁶³, are a few of the earliest summary representations of this aspect of the goddess. But an early terracotta

plaque of this category from Karakota has been dated to 1st century B.C. to 1st century A.D., which is preserved in the Museum at Jaipur ¹⁶⁴. Apart from this, discovery of quite a number of figures of Mahisamardini of Kushana period from Mathura ¹⁶⁵ and Besnagar ¹⁶⁶, indicates its prevalence earlier to Gupta period. The sculptures of Mahisamardini found in North India, have been illustrated by Bhagwant Sahai in his work ¹⁶⁷.

Numerous but interesting Mahisamardini images have been found in different parts of South India also ¹⁶⁸, some of them even excelling the North Indian examples. The Mahisamardini images from Badami ¹⁶⁹, Aihole ¹⁷⁰, are the earliest representations of this group. The sculptures of Mahisamardini from Badami, is four armed, engaged in slaying the demon in animal form, by piercing the trident and lifting the hind part of the animal by its tail which may favourably be compared with the early images of North India. She is also accompanied by her mount, lion. The sculptural representations of Mahisamardini, engaged in combat with the buffalo-demon in Mahisasura Cave at Mahabhalipuram, in Tamil Nadu and in the Kailasanatha temple at Ellora in Maharashtra, are not mere stone renderings of this puranic story but also the moving picture of a living battle, every line, every shade, creating the illustration of that stirring conflict ¹⁷¹

In the opinion of Coomaraswamy ¹⁷², ' It has a decided elegance, and one of the masterpieces signifying the high water-mark of Pallava Art, carved in high relief on the wall of Mahisamardini Cave, it does not simply represent the killing of the demon by the goddess, rather it introduces two armies, one of the goddess and the other of the buffalo-demon. No such forceful representation of this goddess is to be found in the North India images '.

The sculptures depicting Mahisamardini of the Vijayanagara period, from Hampi are described below.

A sculpture of Mahisamardini (Sl.No. 127) which is exhibited in the Archaeological Museum, Kamalapur. She is shown piercing the Mahisha on its head. The demon is also shown in the form of Mahisha. Mahisamardini has eight arms, holding trisula with long stalk, sword, chakra, arrow, sankha, bow and shield. She is wearing short kiritamukuta, circular ear ornaments, armlets, hara and lower garment. She is pressing the Mahisha with her left foot also. She has canine teeth also.

Another sculpture of Mahisamardini (Sl.No. 128) which is also exhibited in the Archaeological Museum, Kamalapur. Mahisamardini is killing Mahisasura. She has eight arms, holding trisula, sword, chakra, bow, shield and

sankha. The left hand holding the hairs of Mahisha, in the human form who is coming out of the Mahisha's neck which is fallen below. The sword of Devi has pierced Mahisha at the back. She is wearing a long kiritamukuta, ear ornaments, haras, wristlets, armlets, waist-girdle, loose anklets.

One more sculpture of Mahisamardini (Sl.No. 129) which is also exhibited in the Archaeological Museum, Kamalapur. She is shown standing in dvibhanga posture on a pedestal. Her right leg placed firmly on the pedestal and her left leg raised upwards and placed on the neck of Mahisha. Parts above the waist of the deity is broken and missing. She wears a waist-girdle with central tassils, vanamala with central crest, anklets and loose anklets. Trisula is seen placed on the back of the Mahisha. In this sculpture is seen that Mahisasura is coming out of the anus of Mahisha.. The lion is shown in the front by the side of Mahisa's head.

(i) N A G A A N D N A G I N I

The practice of worshipping the serpent (Naga) is very primitive in India and it has also some Vedic association. The Nagas have played a significant role in the history of Indian art and religion. As early as the 3rd millennium B.C., the appearance of effigies on the seals of Harappa and Mohenjodaro, the two chief centres of the early Indus Civilization, attests to the antiquity of Naga Cult. The wide distribution of Naga figures and Nagini figures, belonging to different periods, throughout the length and breadth of the country, suggests the high esteem in which the Nagas were held and also indicates the wide prevalence of the Naga worship. Nagas are being worshipped even these days, particularly on the day of Nagapanchami, falling on the fifth day of the month of Sravana every year, when offerings of milk and parched grains etc., are made.

The Epic and Puranic account about the Nagas being the sons of Kadru and many other myths associated with these leave little doubt about the fact that popular imagination was one greatly excited. The Nagas, the offsprings of the poisonous snakes, are said to have born from Kasyapa by Kadru, mentioned as the mother of all the snakes in the Mahabharata ¹⁷³. In the Sundarakanda of Ramayana ¹⁷⁴, it is

Surasa who is said to have been the mother of the snakes. These Nagas as they dwell in the depths of the waters ¹⁷⁵ and inhabit the underground are regarded as ruling over the nether world, that is, patalaloka ¹⁷⁶, known as the Nagaloka. There are also mythical Naga folks, half-human and half serpentine in form, whose evolution not yet traced. Their women, that is, Nagakanyas or Nagini, are believed to be possessed of bewitching beauty having weakness for human males from whom they often married. The Nagas are also regarded as the guarions of the jewels and the treasures. They are also known to be the originators of several dynasties of kings not only in India but also in Egypt etc.

According to Banerjea ¹⁷⁷, the Rig-Vedic Ahibudhnya, the ' serpent of the deep ' representing the beneficent aspects of Ahivra, may stand for an atmospheric deity. Various snake gods are mentioned by names in the Atharvaveda in different texts ¹⁷⁸ and they are associated in some passages with the Gandharvas, Apsaras, Punyajanas etc. In the Bhagavadgita ¹⁷⁹, both Sesa and Vasuki have been mentioned side by side. Vasuki evidently being considered as the first amongst the snakes and Sesa as the Chief of the Nagas. The Amarakosa ¹⁸⁰, given both Sesa-Ananta and Vasuki as the names of the Sarparajas, Sesa-Ananta is specially known as the bearer on the earth. It is again on

the coils of this serpent that Vishnu reposes in the midst of the waters of the ocean. The Sesa is also associated with Boar incarnation of Vishnu as one supporting one of the feet of the Lord while rising from the waters ¹⁸¹. When the Ocean of milk was churned, it was Vasuki who was utilised as the big rope, wound round the mountain Mandara serving as the churner. The Nagas also occupy a honoured place on the body of Siva who uses them as his ornaments.

Importance of the Nagas, both in Brahmanism and Buddhism is amply reflected in the literary work and also in the plastic art of the country. Naga, named Muchalinda, offered protection to Buddha from incessant rains for over a week by extending his broad hood over him after his enlightenment at Bodhagaya ¹⁸². In Jainism also Naga appears to have played no mean role. The twenty-third Tirthankara, Parsvanatha is distinguished by a canopy of Naga hood. In the Mahabharata ¹⁸³, the Nagas are said to be numbering in thousands and residing in Hogavati. The Mayamolasamgraha ¹⁸⁴, gives details of colours and other peculiarities of some of the famous Nagas like Taksaka, Padma, Sankhapala and Kulika etc., According to Vishnudharmottara ¹⁸⁵, Ananta Naga is four armed, endowed with many hoods, a beautiful earth goddess standing in the central hood. In the right hands of the god are placed a lotus and a pestle, while his left hands

hold a plough share and a conch shell. These attributes recall the iconographic features of Balarama or Samkarsana, an incarnation of Vishnu, rather identical to both. According to Silparatna text ¹⁸⁶, the Naga figures are of human shape from navel upwards, their lower part being serpentine in form. They have encircling hoods over their heads which may be one, three, five, seven or nine. They should have two tongues and should hold a sword and shield in their hands.

Balarama has been conceived of as an incarnation of the cosmic serpent Sesa or Ananta ¹⁸⁷ and as such his head is said to be weathered with snakes and crowned with flowers ¹⁸⁸. According to Ahirbudhynaya Samhita ¹⁸⁹, Ananta is mentioned as Balarama in the place of Vishnu. According to Vogel ¹⁹⁰, the mythological Baladeva developed from a Naga Lord, was an agricultural deity and so were the Nagas, who were intimately associated with water. Besides the figures of Balarama have snake hood over the head indicating undoubtedly the snake connections of the deity.

Typologically Naga figures can be placed under three broad divisions (i) Theriomorphic (ii) Anthropomorphic and (iii) Terio-Anthropomorphic representations. The Nagakals (snake-stones) are found in large numbers in South India ¹⁹¹. The worship of Naga is believed to bestow

off-springs to the childless women. The Nagakals show a considerable variety of patterns ¹⁹². The simplest and commonest type exhibits a single cobra standing as it were on the tip of its tail and curling upwards with extended hood. The snakes are either of single or many hoods. A somewhat more elaborate type of the Nagakals show a pair of cobras inter-twined in caduceus fashion ¹⁹³, apparently in the act of copulation. In some cases, the entwined snakes, are very artistically treated, in such cases only one of two cobras presumably the male, is shown with expanded hood. Sometimes single-hood snake will have a ornamentation over the hood or some contain a linga ¹⁹⁴.

The sculptures depicting the upper as half-female the lower half-serpentine are called snake goddesses Nagini or Mudama. Such type of figures are numerous in South India. Nagini over her head, wears the usual hood formed of single, three or seven snake heads. Sometimes, she wears kiritamukuta over her head; she holds both her hands joined in the fashion of anjali mudra and in each arm she has a baby snake. Sometimes, she holds a sword and a shield in her hands and two more snakes accompany her standing one on either side ¹⁹⁵.

Sculptures of Nagas and Nagini from Hampi are described as follows:-

A stone slab depicting Naga with cradle (Sl.No. 130) which is exhibited in the Archaeological Museum, Kamalapur. Three hooded Naga, shown standing on its serpentine tail, under a chatra. On the left side is shown a single hooded Naga standing on its tail-end. On the right side is depicted a cradle with animal probably cat with its left paw raised. This sculpture depicting Naga with cradle and a cat is indicative of the prevalence and popularity of Naga worship as a fertility-god, during the Vijayanagara days.

Another stone slab depicting entwined Naga (Sl.No. 131) which is also exhibited in the Archaeological Museum, Kamalapur. The granite slab depicts two nagas, one five-hooded and the other single-hooded Naga, entwined which indicates the Naga worship associated with the fertility cult during the Vijayanagara period. Both Nagas are shown standing on their tail ends and entwined. The five hooded one, probably represents the male and the single-hooded one a female Nagini.

A sculpture depicting Nagini (Sl.No. 132) exhibited in the Archaeological Museum, Kamalapur. Nagini is shown standing on its tail-end under the canopy of seven hoods spread. Portion above the waist is of a female and below the waist is serpentine. She has two hands, which are held

in anjali mudra. She wears a kiritamukuta, kundalas, necklaces haras, armlets, waist-girdle with tassels and frills hanging on either side. Two single-hooded baby Nagas are also seen in her two arms. The sculpture of Nagini under seven hoods is beautifully carved and well presented.

Another sculpture of Nagini (Sl.No. 133) which is also exhibited in the Archaeological Museum, Kamalapur. Nagini shown standing on its tail-end. Portion above the waist is of female and the portion below the waist is of serpentine. She has two hands, the right hand holds a short sword and the left hand holds a round shield. She wears a short karandamukuta, kundalas, necklaces, and other ornaments. Two baby Nagas are depicted on either side of the Nagini. The sculpture is not so well finished.

MINOR DIVINITES

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D E V O T E E S =====

The Saiva devotees are called Nayanars while the Vaishnavite saints are called Alvars. There are sixty-three Nayanars and twelve Alvars. The idols of these devotees are occasionally installed in the temples, their images being made either of metal or stone or gems. Among the sixty-three Nayanars, the most famous Nayanars are Appar, Sundarar and Tirujnanasambandar. These devotees, whose images enjoined to be set up for worship in temples, were Bhaktas or acknowledged devotees.

These devotees may be set up either in separate temples, that is, svayam-pradhan or in the temples of some deity whose devotee the bhakta happened to be. The temple of Kannappa Nayanar, the Ĵunter-saint, at Kalahasti and of Kulasekhara Alvar at Mannarkoyil near Ambasamudram are the instances of the first group. The well known sixty-three Nayanars and twelve Alvars are seen quite frequently in Saiva and Vaishnava temples in South India.

The anga or dependent class of bhaktas or devotees are to be set up near the place where vanas (flower gardens) for the use of temple are made, whereas svayam-pradhana or independent temple of devotees may be constructed on the top

of a hill, on the bank of river, in vanas and in gramas as per rules laid down in the Agamas. These devotees may be represented by anthropomorphic forms or in the case of Saiva bhaktas or devotees, as Sivalingas or occasionally also in the form of Siva himself; whereas in the case of Vaishnava bhaktas or devotees, that is, Alvars, they are generally represented as actual human beings just as they appeared when they were living. These images may be made of stone, metals or gems. They may be carved in relief or in round. They may be sculptured according to the ashta-tala measure either as standing or as seated in padmasana or a simhasana. They may be sculptured with or without a tuft of hair on their head; if they are shown with a tuft it should be neatly done up in a knot on the top of the head; if they are not to possess a tuft of hair, their head should be shown as clean shaven. They may be made to carry in their hands any object which is generally associated with them or they may have their hands held in anjali pose or as signing, dancing or doing puja.

The following are the lists of the Saiva and Vaishnava saints or devotees of South India.

(a) NAYANARS - SAIVA DEVOTEES

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Sl No	Name	Cast	Occupation	Place of birth
1.	Tirujnanasambandha	Brahmana	Temple Priest	Siyiali (Tanjore)
2.	Tillai Brahmana	"	"	Chidambaram
3.	Kalaya Nayanar	"	"	Tirukkadavur
4.	Muruga Nayanar	"	"	Tiruppugalur
5.	Rudra-Pasupari	"	"	
6.	Sirappuliyar	"	"	
7.	Gananthar	"	"	
8.	Pusalar	"		
9.	Chandesar	"		Seynalu
10.	Somasimarnar	"		
11.	Naminandiyar	"		Emapperur
12.	Appuriyadigal	"		Tingalur
13.	Nilankkar	"		Tirchchatt- mangai
14.	Sundaramurti	"		Tiruvennai- allu
15.	Pugalttunaiyar	Amatya		
16.	Situttondar	"		Tiruchcheng- attangudi
17.	Ko-Chchengannan	Crowned Monarch		
18.	Pugalchcholar	"		
19.	Arunmaniya	"		
20.	Idangaliyar	"		
21.	Nedumaran	"		
22.	Seramanperumal	"		Tiruvanjai- kkalam
23.	Narasingamuniarier	Ruling Chief as Kshatriya		Ruling with Tirukkovalur as his capital
24.	Kurruvar	"		

25. Kalar-chingar	Ruling Chief as Kshatriya	
26. Meyapporular	%	
27. Aiyadigal	"	
28. Karaikkalammaiya	Vaisya	Karaikkal
29. Murtinayanar	"	Madurai
30. Kalikkamanar	"	
31. Amarnidiyar	"	Palaiyarrari
32. Iyarpagai.	"	Kaveripuma- ppatina
33. Murkkanayanar	Vellala	
34. Sruttunaiyar	"	
35. Vayilar	"	
36. Kotpuliay	"	
37. Saktiyar	"	
38. Arivattayanar	"	Kanamangai
39. Ilaiyangudimaranar	"	Ilaiyangudi
40. Sakkiyar	"	Kanianur
41. Manakkanjarar	"	Tirchcheng- nurur
42. Viran-mindar	"	
43. Munaiyaduvar	"	"
44. Eyarkon-Kalikkamanar	"	Perumangalam
45. Tirunavukkarasu Appar	"	Tiruvamur
46. Tirumular	Cowhered	Sattanur
47. Anayar	"	Mangalavur
48. Tirunilakandar	Potter	Chidambaram Tillai
49. Tirunilakandattu Panana	Panan	
50. Atibattanayanar	Fisherman	Nagapatnam
51. Kannappa Nayanar	Hunter	Kalahastti
52. Enadinayanar	Toddy Drawer	
53. Nesanayanar	Weaver	Kampili

54. Tirunalaippovar Nandanar	Paraian Field	Ananur
55. Tirukkuriputtondar	Washerman	Kanchi
56. Kaliyanar	Oil monger	
57. Kulachchiraiyar	Prime Minister to Pandya king	Manamer- kudi
58. Milalalikkurmbar	Kurumban	Milalai
59. Dandiyadigal		Tiruvarur
60. Kanampullar		
61. Embbattar.		
62. Kariyar		
63. Sundaramurti	Brahmana	Tirunavalur

(b) ALVARS - VAISHNAVA DEVOTEES

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51 No.	Name	Cast	Occupation	Place of Birth
1.	Periyalvar (Vishnuchitta)	Brahman	Making Flower garlands	Srivilli- puttur
2.	Andal (Goda-Woman)	"	"	"
3.	Poygaiyalvar	"	Yogi	Conjeevaram
4.	Peyalvar	"	"	Mayalpore
5.	Bhutattalvar	"	"	Mahabalipuram
6.	Nammalvar (Satakopa)	Sudra	"	Tiruvali Tirungari
7.	Tirumangaiyalvar	Robber	Robber	Tiruvali
8.	Tondaradippodi- yalvar	Brahman	Making Flower garlands	Mandangudi
9.	Tiruppanalvar	Panana	Singing	Uraiyur
10.	Madurakaviyalvar	Brahman	Serving	Tirukkolor
11.	Tirumalisaiyalvar	"	Yogi	Tirumalisai
12.	Kulasekharalvar	Kshatriya	Crowned Monarch	Tiruvanjai- kalam

Apart from sixty-three Nayanars, many more Saiva devotees or saints were known like Sundaramurti Nayanar, Manikkavachakar, Karuvurttar, Kandaesdittar, Tirumali-gaittevar, Sendanar, Chediyarayar, Purushottamanambi, Tiruvaliyamudanar, Punduruttikandanambi, Mayanadevar and others. That is why we see in many Saiva temples more than sixty-three devotees and the number of devotees can not be limited. Similarly, in Vaishnava temples also are seen often more than twelve Alvaras. The additional ones are of subsequent acharyas like Ramanuja, Manavalamamuniga I, Venkatanatha Desika etc. Since Kulasekharalvar¹, was a Crowned Monarch, he should have a mukuta on his head. He became a staunch devotee of Vishnu and became one among the twelve Alvaras. Likewise, Kannappa Nayanar², who was a hunter, became a staunch devotee of Siva. Another devotee namely Apparsvamigal, is at once recognised by a staff with a rectangular metallic piece, at its end, intended for removing grass grown in the temple premises, for, he had undertaken to do that service in all the temples he visited³. Tirumangai can easily be identified by the sword and shield in his hands⁴, and Manikkavachakar by the book in his left hand⁵.

During the days of Ramanuja, people were owing slaves and that the latter had their names tattooed on their

chest in token of their condition. Some sold themselves to others as slaves in times of famine and had become practically members of the family of their master; in other words the slaves became the bhaktas or devotees of their masters. As concrete instances of this custom, we might point out the life size images of Vijayanagara kings like Krishnadevaraya and his queens, Chinnadevi and Tirumaladevi (Sl.No. 134) and Venkatapatidevaraya, which were set-up in the temple of Lord Venkatesa on the Tirumala hill at Tirupati, in Andhra Pradesh. These were apparently set up in their life time as the paleography of the writings on their chests indicates. These devotees of Lord Venkatesa inscribed themselves as the bhaktas of the Lord of Tirumalai and thereby bound themselves to do everything for the welfare of the temple and in testimony whereof they seem to have caused their names engraved on their chests, so that the images might be worshipping their own favourite God Venkatesa.

The plaster cast life size portraits of Emperor Krishnadevaraya and his two queen-consorts Chinnadevi and Tirumaladevi, are shown standing on individual pedestal, displayed in the Archaeological Museum, Kamalapur (Sl.No.134). The original ones are made of bronzes and installed at the main entrance gateway of Venkatesvara temple at Tirupati, in Andhra Pradesh.

Krishnadevaraya is shown standing in samabhanga posture on a square pedestal. He has two hands which are held in anjali mudra. He wears a long kullay (a typical conical cap used by the Vijayanagara kings) on the head, necklaces, armlets, wristlets, waist-girdle with frills and tassels hanging on either side, dhoti and anklets. He has moustach. On the left chest, his name is engraved in Kannada characters as ' Sri Krishna Maharayaru '

On the left side is shown Chinnadevi standing in tribhanga posture on a pedestal. She has two hands which are held in anjali mudra. Her hair is tied up with a knot on the back of the head. She wears ear rings, necklaces, hara, armlets, wristlets, sari and other ornaments. On the right chest, her name, ' Chinnadeviyaru ' is engraved in Kannada characters.

On the right side is shown Tirumaladevi standing in tribhanga posture on a pedestal. Her hands held in anjali mudra. She wears ear rings, necklaces, hara, sari and other ornaments. On the right chest, her name, ' Tirumaladeviyaru ' is engraved in Kannada characters.

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C O N C L U S I O N

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The Vijayanagara empire with its capital at Hampi, Hospet Taluk, Bellary District of Karnataka, was founded by Harihara I and his four brothers Kampa, Bukka, Madhappa and Marappa of the Sangama dynasty around A.D. 1336. It was founded to preserve Hindu dharma and culture and check the onslaughts of Islam into South India. True to its proclaimed goal of preservation of Hindu religion, social order and culture, the rulers of the Sangama dynasty, the Saluva dynasty, the Tuluva dynasty and their feudatories strove not only for the sustenance of political freedom but also for the preservation and popularisation of Hindu religion, art, literature, architecture, painting and everything connected with Hindu life.

Among the Sangama monarchs, the best known was Devaraya II, who ruled from about A.D. 1424 to 1446, since his reign saw record achievements in the fields of art, architecture, literature and economic prosperity. His court was visited by the Persian Ambassador, Abdur Razzak in A.D. 1443¹ and the Italian traveller Nicolo-dei-Conti in circa A.D. 1420 - 21². According to Abdur Razzak, 'the city of Bijanagar (Vijayanagara-Hampi) that the pupil of the eye has never seen a place like it, and the ear of intelligence has

never been informed that there existed anything equal to it in the world,³.

The Sangama dynasty was followed by the Saluvas whose first representative was Narasimha I, who ruled from A.D. 1485 to 1491. He encouraged trade and commerce particularly with the Arab countries. Here, what Nuniz says of him in this regard is worth quoting, ' He, Narasimha I, caused horses to be brought from Oromuz and Adeem (Adeen, in Persian Gulf) into his kingdom and thereby gave great profit to the merchants, paying them for horses just as they asked, he took them dead or alive at three horses for a thousand pardaos, and of those that died at the sea they brought him the tail only and he paid for it just as if it had been alive ' ⁴. It is interesting to note that such scenes of horses as being sold by foreigners can be often seen in the sculptured friezes at Hampi.

The Saluvas were followed by Tuluvas. Among the monarchs of Tuluvas, Krishnadevaraya was the greatest emperor and his reign from A.D. 1509 to 1529, was the most prosperous in South India. His magnificent court was visited by Portuguese traveller, Domingo Paes ⁴ (A.D. 1520 - 22) , whose account throws much light on the artistic achievements and economic prosperity of this period. He built many temples, palaces, etc., of artistic interest among which may be named

the Krishna temple, the Mahanavami Dibba, the gigantic image of Lakshmi-Narasimha, the Badavi Linga, the House of Victory at Hampi. He was also responsible for expansion and further embellishing of the earlier works as can be seen in the Vitthalaswamy temple, the Hazararamaswamy temple and the Virupaksha temple at Hampi. These depict a wealth of sculptures on a variety of subjects. In the fateful battle of Rakkasa-Tangadi, which is popularly known as Talikota in A.D. 1565⁶, Aliya Rama Raya was beheaded and Sadasivaraya survived this catastrophe but shifted the capital from Hampi (Vijayanagara) to Penukonda and again to Chandragiri, in Andhra Pradesh.

The battle of Rakkasa-Tangadi, was so fatal and a finishing blow to the Vijayanagara empire, that it could never rise again to its former position, though it lingered on for some more years under the Aravidu kings. But the metropolis Vijayanagara, that is, Hampi, became a mass of ruins for ever and this misfortune was further aggravated by the thieves, robbers and marauders who preyed upon it.

The Sculptural Art of Hampi (Vijayanagara) period as in the past, was influenced by the historical factors like the centuries old traditions, literary works as the Vedas, Puranas, Epics, Canons of Iconography as codified in the

various Agamas etc., all of which formed the very basis of sculptural activity. The Vedas, Puranas, Mahabharata, Ramayana, Bhagavata and other religious works provided themes for the Vijayanagara sculptures to carve on stone and other medias like metal etc. The minor religious cults and their practices have also sometimes been represented in the sculptures as seen in Matsyendranatha, hata-yogis, Bhairava, Veerabhadra, Kali, Diagramatic Linga, etc., and in later days, the sculptures of Vaishnava Alvaras and Saiva Nayanars became very popular.

The types of sculptures that were produced during the period of A.D. 1336 to 1565 at Hampi were varied.

The sculpture of Siva in various manifestations both Ugra and Saumya forms, and also in symbolic representations form an important group. His associates such as Ganesa, Nandi, Karttikeya, Veerabhadra, etc., are also seen in good number.

Next popular group is of Vishnu with his various incarnations, both major and minor including Seshasayi Vishnu and others.

The next important ones are of Jaina. They include the twenty-four forms of Tirthankaras.

Minor Divinities like those of Ganesa, Karttikeya, Hanuman, Garuda, Surya etc., are also represented. Goddesses, both the Saivate and the Vaishnavite, are the other commonly seen in various forms like those of Mahisamardini, Gajalakshmi etc.

During the Vijayanagara period, the main stress was on mass and variety in their creations, sometimes not strictly adhering to the established canons, proportions etc., probably master sculptors were not employed all the time and probably for that reason some of the sculptures were left un-finished. But generally they are always well proportioned as seen in the most of the sculptures carved even in granite stones whereas the sculptures prepared in black granite or green chlorite schist are better carved and finished with more details of decorations, expressions etc., and these were probably executed by the master sculptors. Such of them were generally meant to be the main deities of the temples.

The Vijayanagara sculptures are generally less ornate when compared with those of the Hoysala, irrespective of the media in which they were executed. But they normally followed the texts and traditions. The sculptures of Hampi (Vijayanagara) which are generally massive are not without

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5. Ibid., pp. 297-376.
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GLOSSARY

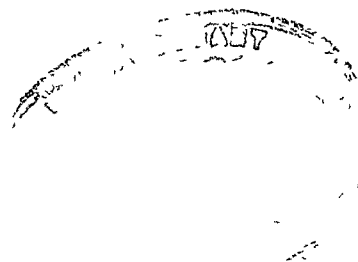
1. Abhaya mudra a gesture made with raised right hand signifying protection.
2. Abhiseka coronation
3. Akshamala rosary of beads.
4. Alida mudra an archer's posture, the right knee being kept in the front and left stretched in attitude of shooting.
5. Alingana mudra an embracing posture.
6. Anjali mudra a gesture in which the palms of the hands are kept close to each other with folded hands in adoration.
7. Ankusa a weapon with a sharp metal hook attached to a wooden handle.
8. Ardha padma decoration with half lotus design.
9. Ardhaparyan-
kasana a sitting posture with one leg crossed on the seat and the other one placed below or hanging down.
10. Asana seated posture
11. Avatara incarnation of god Vishnu.
12. Avyanga a kind of griddle worn by Surya.
13. Ayudha purusas-personified emblems of Vishnu.
14. Bhuta ghost.
15. chakra discus, one of the emblems of Vishnu.
16. Chamara fly-whisk.
17. Chatra parasol or umbrella.
18. Damaru small drum in the form of an hour-glass.
19. Danda staff.
20. Dasavatara ten incarnations of Vishnu.

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|---------------------------------------|---|
| 21. Devi | goddess. |
| 22. Dhyana mudra | a posture sitting in meditation. |
| 23. Dikpalas | guardians of the quarters. |
| 24. Dvarapala | doorkeepers. |
| 25. Dvibhanga | a standing posture with two side
bents in the body. |
| 26. Ekavali | a neck ornament with single string. |
| 27. Gada | mace. |
| 28. Gana | grotesque dwarf goblin. |
| 29. Ghantamala | chain with bell motiff. |
| 30. Jatajuta | matted hair. |
| 31. Jatamukuta | a coil of matted and clotted hair. |
| 32. Kamala | lotus. |
| 33. Kamalapitha | lotus seat. |
| 34. Kamandalu | an oblong water vessel with handle
at the top and a spout. |
| 35. Kapala | skull-cup. |
| 36. Katibandha | a girdle like rope or thread. |
| 37. Katyavalambita-
hasta or mudra | standing posture in akimbo. |
| 38. Kaustubha | a gem worn by Vishnu on his chest. |
| 39. Kayotsarga
mudra | an erect standing posture. |
| 40. Khadga | sword. |
| 41. Khatavanga | a club-like weapon made up of a bone
of fore-arm or leg with a human skull
inserted at one end. |

42. Kichaka	a demon
43. Kinnara	heavenly musician with human face and animal's body.
44. Kiritamukuta	an ornamental conical crown with a central pointed knob.
45. Kundala	ear-ring.
46. Kurma	tortoise.
47. Lalatabimba	image on the centre of lintel of sanctums door.
48. Lalitasana	see ardhaparyankasana.
49. Lanchana	symbol.
50. Makara	crocodile.
51. Mala	garland.
52. Mandapa	hall.
53. Matha	Monastery.
54. Modaka	ambrosia.
55. Mukhamandapa	a front pavilion.
56. Mukuta	crown.
57. Mundamala	skull garland.
58. Murti	image.
59. Naga	mythical snake divinty.
60. Nagapasa	snake noose.
61. Naramunda	human skull.
62. Navagrahas	nine planets of Indian mythology.
63. Nilotpala	blue lotus.

64. Nrityamurti	dancing image.
65. Nrityamudra	a dancing pose.
66. Nupura	anklet.
67. Padma	lotus.
68. Padmasana	a sitting posture with crossed legs.
69. Parasu	battle axe.
70. Parivara- devata	a subsideary deity which is sub-ordinate to and attendant upon the main deity.
71. Pasa	noose.
72. Pisacha	goblin.
73. Pitha	base.
74. Poti	book.
75. Prabha- mandala	nimbus.
76. Pranala	drain.
77. Pustaka	poti or book.
78. Sabhamandapa	assembly hall.
79. Samabhanga	to stand staight without any bend in the body.
80. Sanghati	drapery of Buddha.
81. Sankha	conch shell, an emblem of Vishnu.
82. Saptamatrika	seven mother goddesses.
83. Sari	lower garment of female.
84. Sarpakundala	ear-ring like coils of snake.
85. Saumyamudra	benign pose.

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86. Sayanamudra	reclining posture.
87. Simhamukha	design with lion face.
88. Simhasana	throne with lion motif.
89. Srivatsa	an auspicious symbol on the chest of Vishnu.
90. Sriphal	a fruit in the hand of deity.
91. Sruva	sacrificial spoon of wood.
92. Sthanaka	standing posture.
93. Suchi pose	hand pose with extended index pointing downwards.
94. Svastikasana	a meditative sitting posture.
95. Tapasvini	deity performing penances.
96. Tarjanimudra	a hand pose with extended index upward indicating admonition.
97. Tarpanamudra	a hand pose presenting libation of water.
98. Tirtha	pilgrimage.
99. Tribhanga	a standing pose with three side way bends.
100. Trishula	trident.
101. Tula	balance.
102. Upasaka	devotee.
103. Urdhvalinga	ithyphallus.
104. Urnisa	hair knot at the top.
105. Utkutikasana	a sitting posture keeping with heels close to the bottom and back slightly curved.
106. Uttariya	upper garment.

107. Vahana	vehicle or mount of a deity.
108. Vajra	thunderbolt of Indra.
109. Vamana	dwarf.
110. Vanamala	long garland of wood flowers.
111. Varadamudra	a hand gesture with open palm of right hand downwards towards the observer signifying bestowing boons.
112. Vidyadhara	flying angelic being in human form.
113. Vina	a musical instrument.
114. Yogapatta	a band to tie the uplegs in yogic posture.
115. Yajnopavita	sacred thread.
116. Yaksha and Yakshi.	a class of demi-gods and goddesses.

LIST OF PHOTOGRAPHS

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Sl. No.	Name	Details
1.	Sahasra Linga	Installed in a small room within the prakara of Virupaksha temple, Hampi.
2.	Sahasra Linga	On a bed rock popularly known as Koti Linga near Chakratirtha, Hampi.
3.	Uma-Mahesvara	Exhibited in the Archaeological Museum, Kamalapur, Hospet Taluka, Bellary District, Karnataka. Acc.No. 0448.
4.	Kiratarjuna murti of Siva	Depicted on a wall at the north-eastern entrance of the Virupaksha temple, Hampi.
5.	Nandisanugraha murti of Siva	Kept at the entrance of garbhagriha of Mallikarjuna temple, Malapanagudi.
6.	Gajasamhara murti of Siva	Depicted on a pillar in the ardhamandapa of a Siva temple, Timmalapura, Bellary District.
7.	Kamantaka murti of Siva	Painting on the ceiling of mukha-mandapa of Virupaksha temple, Hampi.
8.	Kalari murti of Siva	Depicted on a wall at the main entrance gopura of Virupaksha temple at Hampi.
9.	Tripurantaka murti of Siva	Painting on the ceiling of mukha-mandapa of Virupaksha temple, Hampi.
10.	Virabhadra	Exhibited in the Archaeological Museum, Kamalapur, Acc.No. 0614.
11.	Virabhadra	- do - Acc.No. 0628.
12.	Virabhadra	- do - Acc.No. 0202

13. Mandi Virabhadra Installed in a small Cave behind Achyutaraya temple, Hampi.
14. Virabhadra Exhibited in the Archaeological Museum, Kamalapur. Acc.No. 087)
15. Virabhadra - do - Acc.No. 0749.
16. Uddana
 Virabhadra Installed in a living temple, Hampi.
17. Bhadrakali Exhibited in the Archaeological Museum, Kamalapur. Acc.No. 01613.
18. Nataraja Depicted on a pillar in the pillared hall of Achyutaraya temple, Hampi.
19. Nataraja Depicted on a pillar in the bhojanasala of Virupaksha temple, Hampi.
20. Nataraja Depicted on a pillar in the ardhamandapa of a Siva temple, Timmalapura.
21. Vyakhyana murti
 of Siva Displayed in the open air of the Archaeological Museum, Kamalapur. Acc.No. 0339.
22. Vyakhyana murti
 of Siva Depicted on a boulder near Kotilinga, Hampi.
23. Vinadhara murti
 of Siva Depicted on a pillar in the underground Siva temple, Hampi.
24. Bhikshatana murti
 of Siva Exhibited in the Archaeological Museum, Kamalapur. Acc.No. 03.
25. Bhikshatana murti
 of Siva Depicted on a pillar in the mukhamandapa of Virupaksha temple, Hampi.
26. Ardhanarisvara
 murti Depicted on a pillar in the pillared hall of a Siva temple, Timmalapura.
27. Harihara. Depicted on a pillar in the pillared hall of Achyutaraya temple, Hampi.
28. Harihara Depicted on a boulder near Noblesman Quarters near Underground Siva temple, Hampi.

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| 29. Kalyanasundara
murti of Siva | Painting on the ceiling of mukha-
mandapa of Virupaksha temple, Hampi. |
| 30. Vrishabhavahana
murti of Siva | Depicted on a slab, displayed in the
Archaeological Museum, Kamalapur.
Acc.No. 0278. |
| 31. Vrishabhavahana
murti of Siva | Depicted on a pillar in the ardha-
mandapa of a Siva temple, Timmalapura. |
| 32. Gangadhara murti
of Siva | Depicted on a pillar in the mukha-
mandapa of Virabhadra temple,
Bukkasagara, on the way to Kampi
from Kamalapura. |
| 33. Gangadhara murti
of Siva | Depicted on a pillar in the ardha-
mandapa of a Siva temple, Timmalapura. |
| 34. Sthanaka murti
of Vishnu | Exhibited in the Archaeological
Museum, Kamalapura. Acc.No. 0535 |
| 35. Sthanaka murti
of Vishnu | - do - Acc.No. 01612. |
| 36. Asana murti of
Vishnu | - do - Acc.No. 0682. |
| 37. Asana murti of
Vishnu | Depicted on a pillar in the mukha-
mandapa of Virupaksha temple, Hampi. |
| 38. Sayana murti of
Vishnu | Exhibited in the Archaeological
Museum, Kamalapura. Acc.No. 0329. |
| 39. Sayana murti of
Vishnu | Installed in a living temple at
Naginahalli. |
| 40. Sayana murti of
Vishnu | Carved on a boulder near
Kotilinga, Hampi. |
| 41. Dasavatara of
Vishnu | Depicted on a Rock Shelter near
Hazararamaswamy temple, Hampi. |
| 42. Dasavatara of
Vishnu | Depicted on a Rock Shelter near
Kotilinga, Hampi. |
| 43. Matsyavatara | Depicted on a pillar in the kalyana-
mandapa of Vitthalaswamy temple,
Hampi. |

44. Kurmavatara	Depicted on a pillar in the kalyanamandapa of Vitthalaswamy temple, Hampi.
45. Varahavatara	Depicted on a pillar in the ardhmandapa of Hazararamaswamy temple, Hampi.
46. Varahavatara	Depicted on a pillar in the kalyanamandapa of Vitthalaswamy temple, Hampi.
47. Varaha murti	Exhibited in the Archaeological Museum, Kamalapura. Acc.No. 01078.
48. Lakshmi-Narasimha	Monolithic Statue, Hampi.
49. Lakshmi-Narasimha	Depicted on a pillar in the kalyanamandapa of Vitthalaswamy temple, Hampi.
50. Lakshmi-Narasimha	Exhibited in the Archaeological Museum, Kamalapura. Acc.No. 0659.
51. Lakshmi-Narasimha	Depicted on a Rock near Kotilinga, Hampi.
52. Narasimha	Depicted on a pillar in the kalyanamandapa of Vitthalaswamy temple, Hampi.
53. Kevala Narasimha	Depicted on the outer wall of Hazararamaswamy temple, Hampi.
54. Narasimha.	Exhibited in the Archaeological Museum, Kamalapura. Acc.No. 01079.
55. Narasimha Story	Depicted on a Rock Shelter near Hazararamaswamy temple, Hampi.
56. Narasimha	Depicted on a pillar in the Musical pillared hall of Vitthalaswamy temple, Hampi.
57. Vamanavatara	Line Carving on a Boundary Stone, displayed in the Open Air of the Archaeological Museum, Kamalapura.

58. Vamanavatara	Depicted on a pillar in the kalyanamandapa of Vitthalaswamy temple, Hampi.
59. Vamana-Trivikrama	Depicted on a Musical pillar capital of Vitthalaswamy temple, Hampi.
60. Vamana-Trivikrama	- do -
61. Vamana-Trivikrama	- do -
62. Trivikrama	Depicted on a pillar in the mukha-mandapa of Hazararamaswamy temple, Hampi.
63. Rama, Sita and Lakshmana	Depicted on a pillar in the ardhamandapa of Hazararamaswamy temple, Hampi.
64. Ramavatara	Depicted on the adhisthana of Vitthalaswamy temple, Hampi.
65. Ramavatara	Depicted on the outerwall of Hazararamaswamy temple, Hampi.
66. Sravana Kumara	Depicted on the inner wall of the prakara of Hazararamaswamy temple, Hampi.
67. Putrakamesthi yagna	Depicted on the outer wall of the Hazararamaswamy temple, Hampi.
68. Jatayu falling	- do -
69. Hanuman sitting on his coild tail	- do -
70. Balaramavatara	Depicted on a pillar in the kalyanamandapa of Vitthalaswamy temple, Hampi.
71. Rama and Balaramavatara	- do -
72. Kalingamardana.	Depicted on the outer wall of the Hazararamaswamy temple, Hampi.

73. Govardhana giridhari	Depicted on the outer wall of the Hazararamaswamy temple, Hampi.
74. Venugopala	- do -
75. Venugopala	Installed in a Living temple of Venugopalaswamy temple, Timmalapura.
76. Balakrishna	Depicted on the outerwall of the Hazararamaswamy temple, Hampi.
77. Buddha	- do -.
78. Kalki	Depicted on a pillar in the kalyana-mandapa of Vitthalaswamy temple, Hampi.
79. Kalki	Depicted on a pillar in the ardha-mandapa of Hazararamaswamy temple, Hampi.
80. Venkatesa.	Exhibited in the Archaeological Museum, Kamalapura. Acc.No.037 &048.
81. Venkatesa	-do-. Acc.No. 0612.
82. Venkatesa	Depicted on a pillar in the kalyana-mandapa of Vitthalaswamy temple, Hampi.
83. Venkatesa	Exhibited in the Archaeological Museum, Kamalapura. Acc.No. 01772.
84. Lakshmi-Narayana	-do-. Acc.No. 0665 & 0154.
85. Lakshmi-Narayana on Garuda	Depicted on a pillar in the kalyana-mandapa of Achyutaraya temple, Hampi.
86. Varadaraja story	Depicted on a pillar in the mukha-mandapa of Amman Shrine within the temple complex of Achyutaraya, Hampi.
87. Varadaraja story	- do -.
88. Varadaraja story	- do -.
89. Vitthala	Depicted on a Boulder near Kotilinga, Hampi.
90. Vithala	Depicted on a pillar in the kalyana-mandapa of Vitthalaswamy temple, Hampi.

91. Twenty-Four Forms-Depicted on a Boulder in a Rock
of Vishnu Shelter near Kotilinga, Hampi.
92. Bahubali Exhibited in the Archaeological
Museum, Kamalapura. Acc.No.0766.
93. Jaina Depicted on a Lalatabimba in a ruined
Tirthanakara Jaina temple behind Elephant Stables,
Hampi.
94. Tirthanakara Depicted on a outerwall of Hazara-
ramaswamy temple, Hampi.
95. Tirthanakara Depicted on a adhisthana of
Vitthalaswamy temple, Hampi.
96. Mahavira Exhibited in the Archaeological
Museum, Kamalapura. Acc.No.01424.
97. Lakshmi-Ganesa - do -. Acc.No. 0179.
98. Ganesa - do - . Acc.No. 0624.
99. Nritya Ganesa Depicted on a pillar in the south-
eastern entrance of Hazararamaswamy
temple, Hampi.
100. Nritya Ganesa Depicted on a pillar in the mukha-
mandapa of Hazararamaswamy temple,Hampi.
101. Nritya Ganesa Depicted on the outer wall of bhoga-
mandapa of Vitthalaswamy temple, Hampi.
102. Sasvikalu Monolithic state of Ganesa,
Ganesa Hampi.
103. Ganesa on Rat Depicted on a pillar in the mukha-
mandapa of a Siva temple, Timmalapura.
104. Karttikeya Depicted on a pillar in the mukha-
mandapa of Hazararamaswamy temple,Hampi.
105. Karttikeya Depicted on a pillar in the mukha-
mandapa of Underground Siva temple,
Hampi.
106. Karttikeya Exhibited in the Archaeological
Museum, Kamalapura, Acc.No. 04.

107. Karttikeya Depicted on a pillar in the mukha-
mandapa of Siva temple, Timmalapura.
108. Bhairava Exhibited in the Archaeological
Museum, Kamalapura. Acc.No.0754.
109. Bhairava -do-. Acc.No. 083.
110. Bhairava -do-. Acc.No. 03.
111. Hanuman -do-. Acc.No. 0674.
112. Hanuman -do-. Acc.No. 0817.
113. Chaturbhuja Depicted on a Boulder near
Hanuman Kotilinga, Hampi.
114. Vyakhyanamudra Depicted on a pillar in the
Hanuman Vitthalaswamy temple, Hampi.
115. Hanuman seated Depicted on a pillar in the
on a coild tail Hazararamaswamy temple, Hampi.
116. Yantroddharaka Depicted on a Boulder, converted into
Hanuman a Living temple, near Kodandarama
temple, Hampi.
117. Garuda Exhibited in the Archaeological
Museum, Kamalapura. Acc.No.0632.
118. Garuda -do-. Acc.No. 0609.
119. Garuda Depicted on a pedestal in the sanctum
of Chandrasekhara temple, Hampi.
120. Surya Depicted on a pillar in the mukha-
mandapa of Vitthalaswamy temple, Hampi.
121. Surya Exhibited in the Archaeological
Museum, Kamalapura. Acc.No. 0752.
122. Surya -do-. Acc.No. 01638.
123. Surya Depicted on a Boulder near
Kotilinga, Hampi.
124. Lakshmi Exhibited in the Archaeological
Museum, Kamalapura.

- | | |
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| 125. Lakshmi | Depicted on a pillar in the
Hazararamaswamy temple, Hampi. |
| 126. Gaja-Lakshmi | Depicted on a lalatabimba in the
Hazararamaswamy temple, Hampi. |
| 127. Mahisamardini | Exhibited in the Archaeological
Museum, Kamalapura. Acc.No. 0763. |
| 128. Mahisamardini | -do- Acc.No. 0129. |
| 129. Mahisamardini | -do- Acc.No. 0724. |
| 130. Naga with
Cradle | -do- Acc.No. 0147. |
| 131. Entwined Naga | -do- Acc.No. 01068. |
| 132. Nagini | -do- Acc.No. 0252. |
| 133. Nagini holding
sword & shield | Kept in the reserve collection in
the Archaeological Museum, Kamalapura. |
| 134. Plaster Cast
Figures of
Krishnadevaraya
and his queens | Displayed at the main entrance of
the Archaeological Museum,
Kamalapura. |

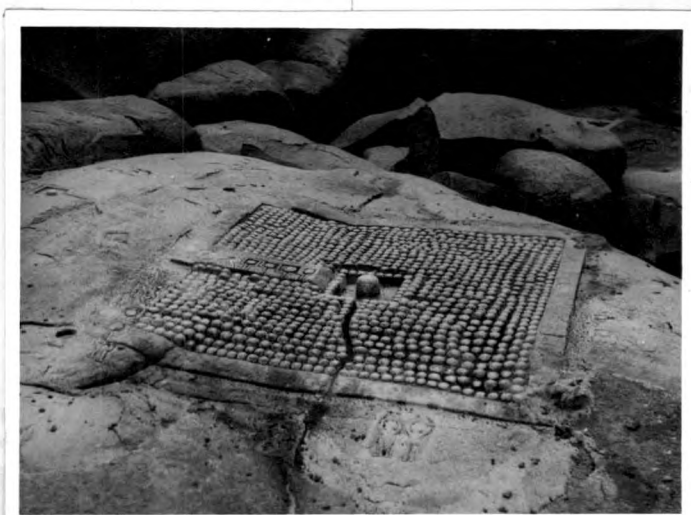
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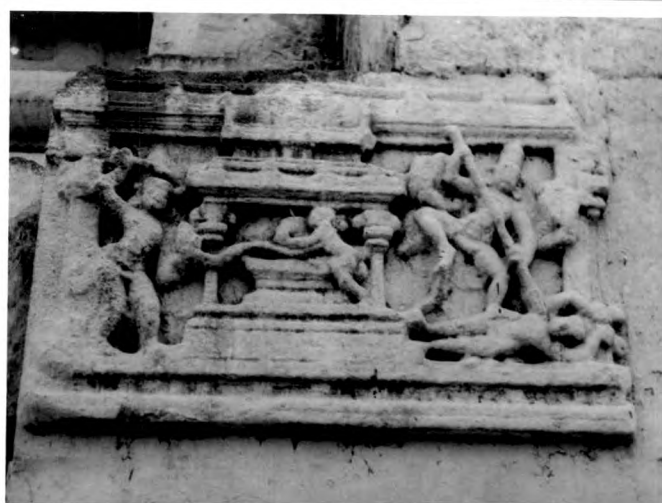
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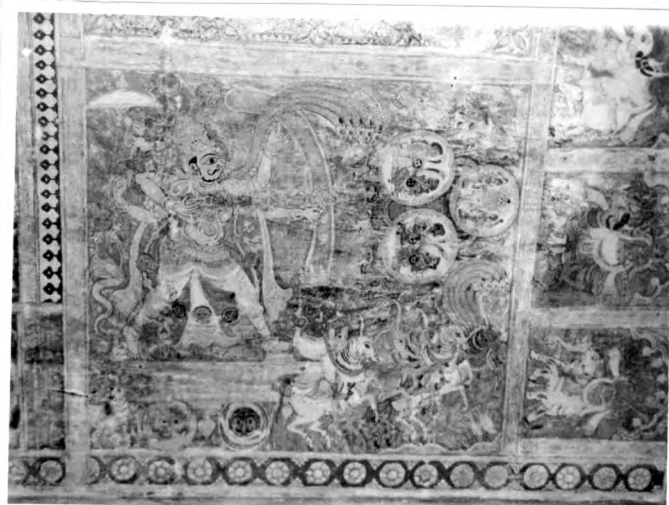
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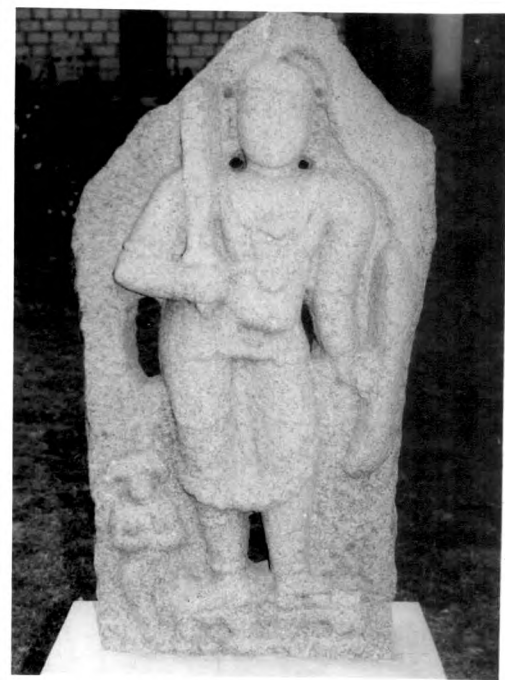
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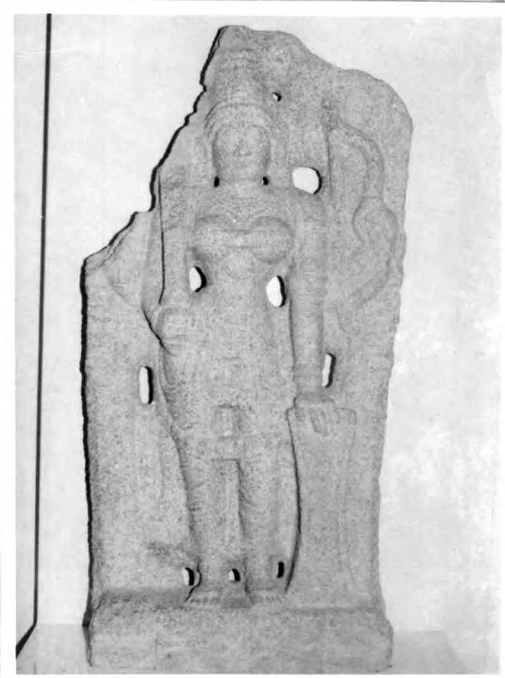
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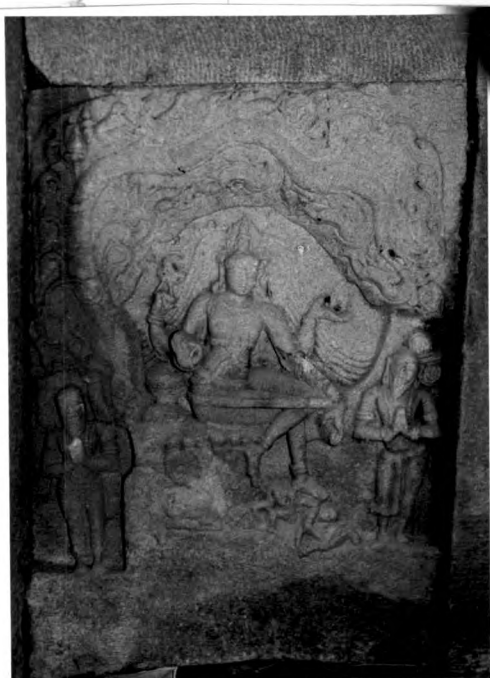
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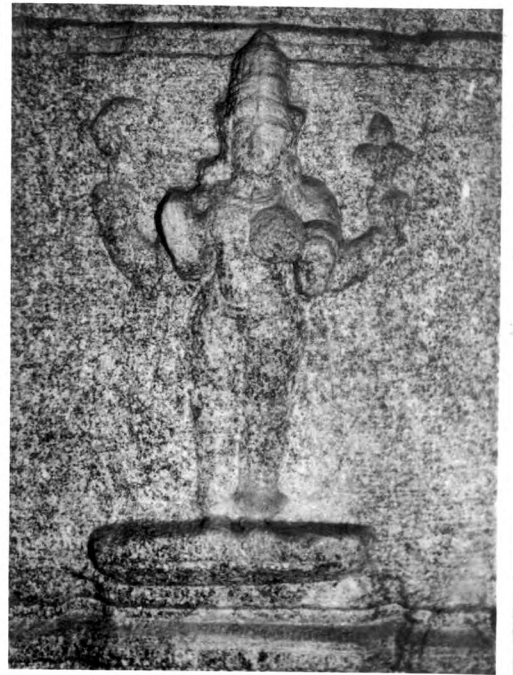
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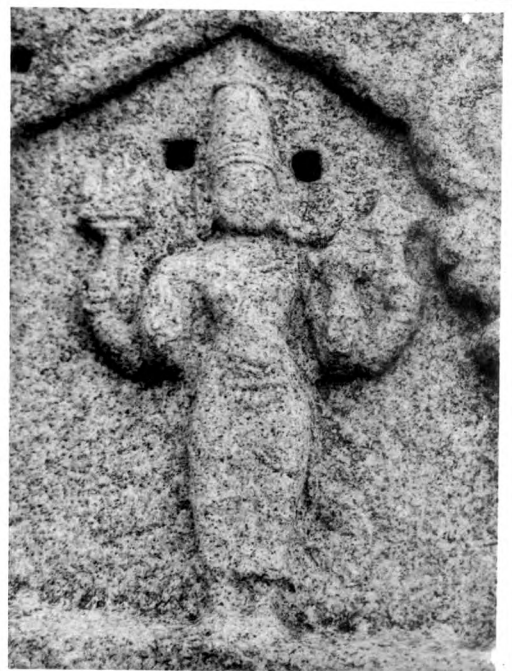
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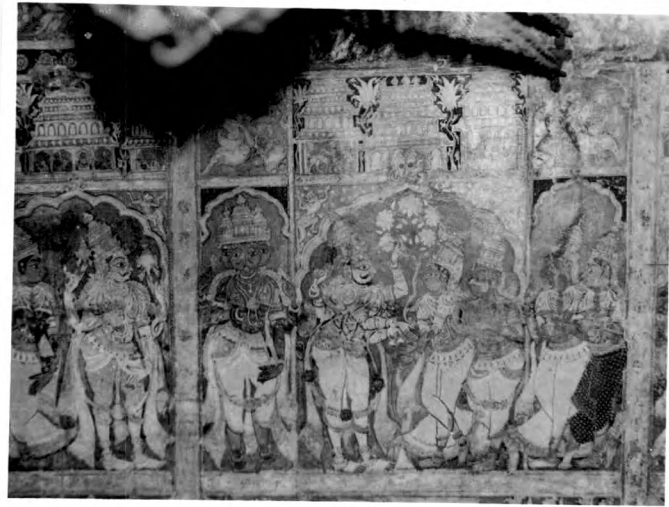
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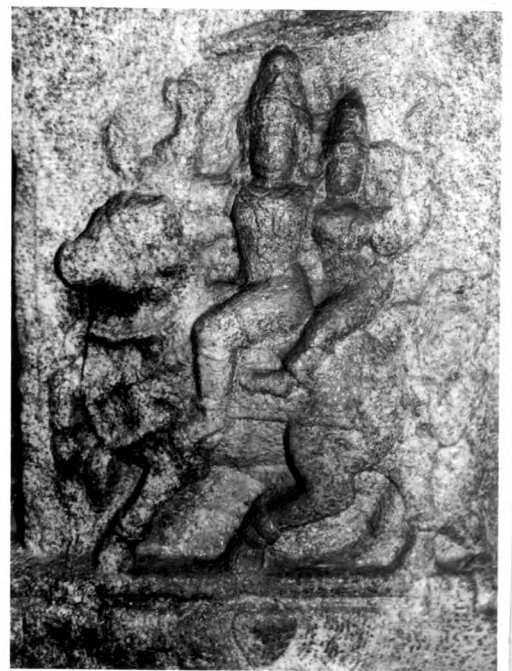
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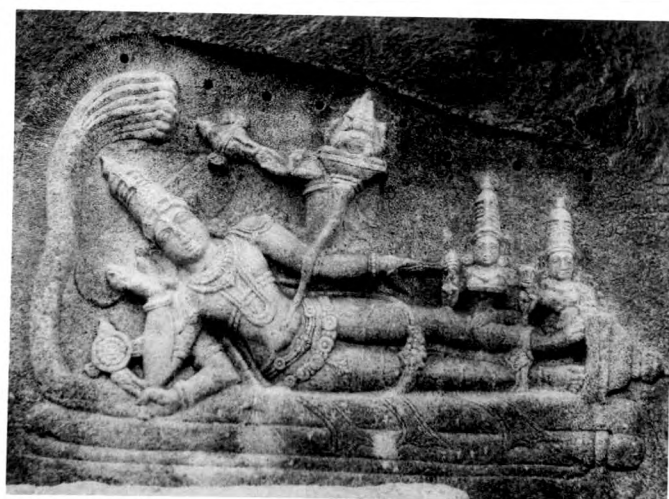
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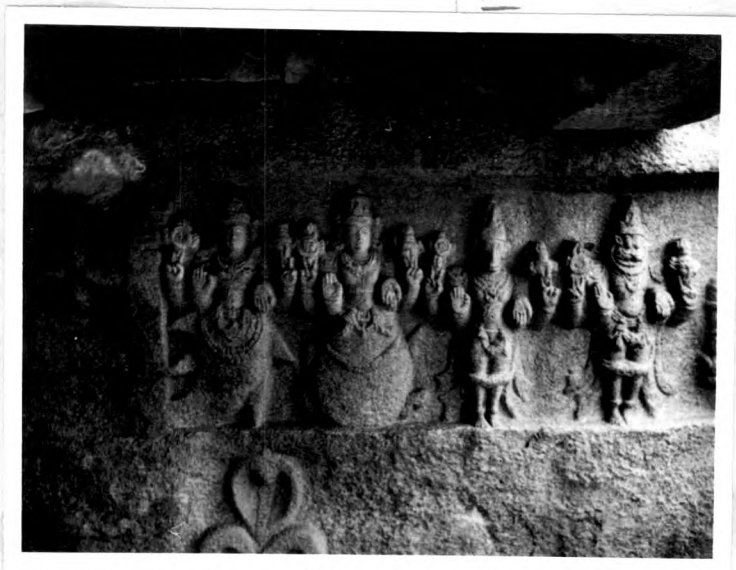
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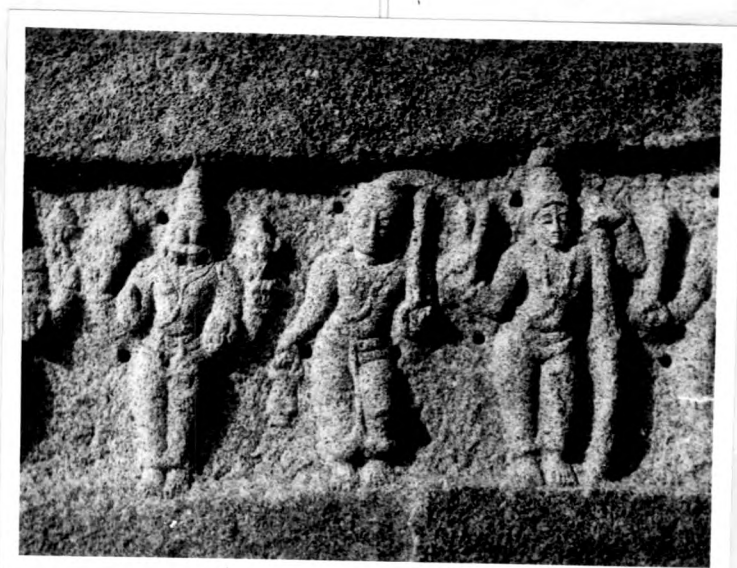


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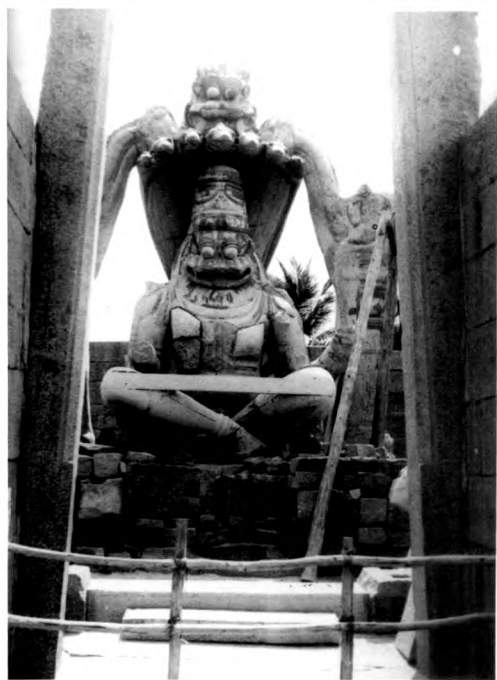


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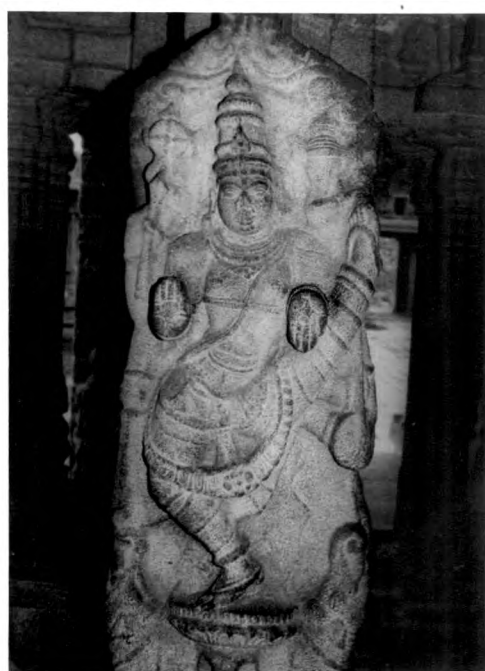


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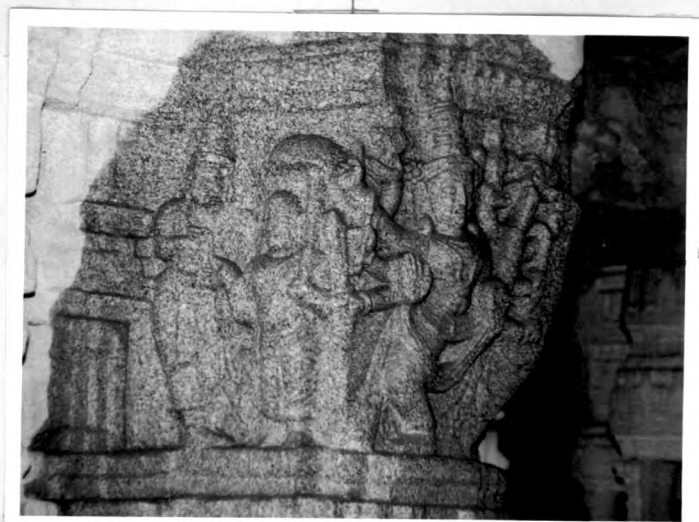
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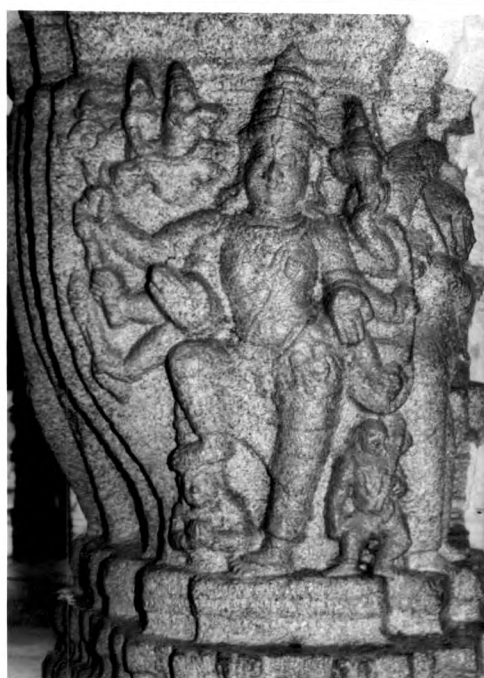


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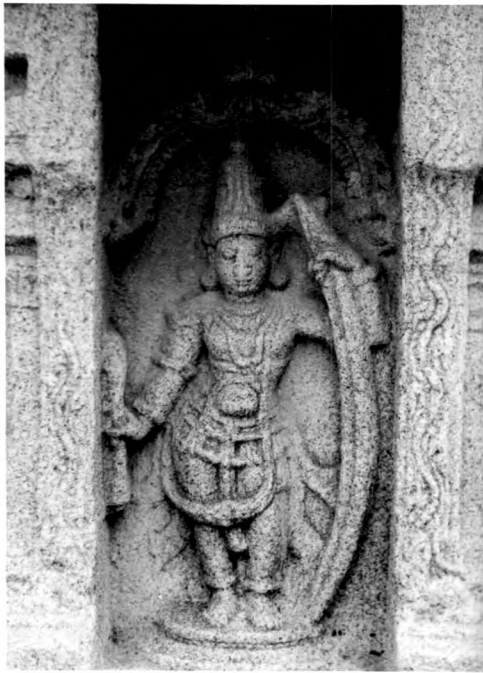


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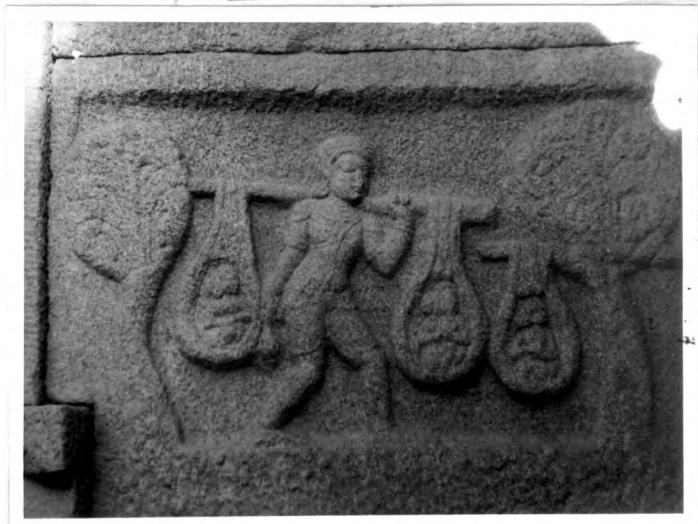


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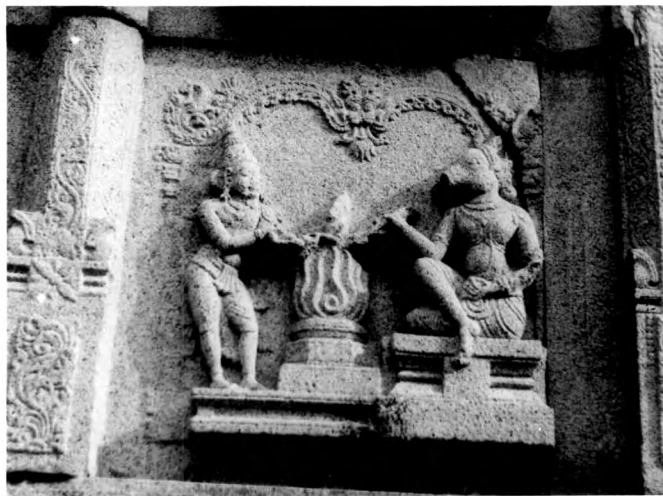


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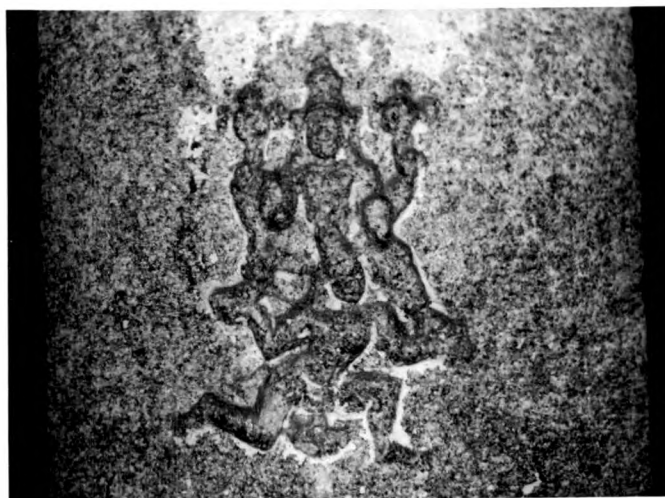
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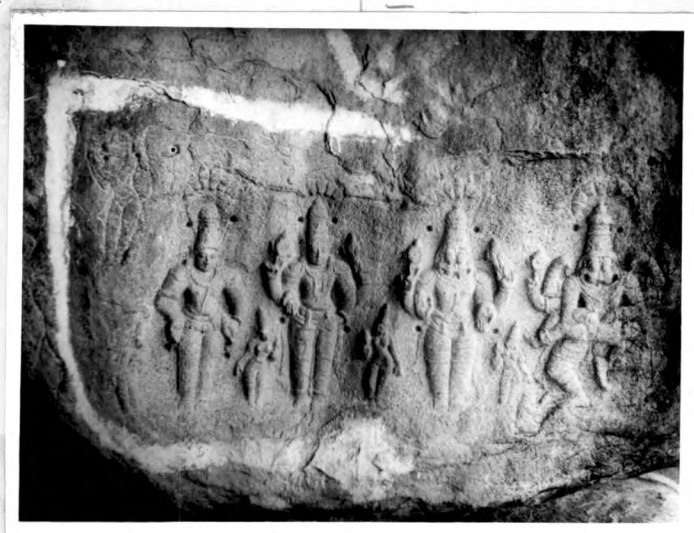


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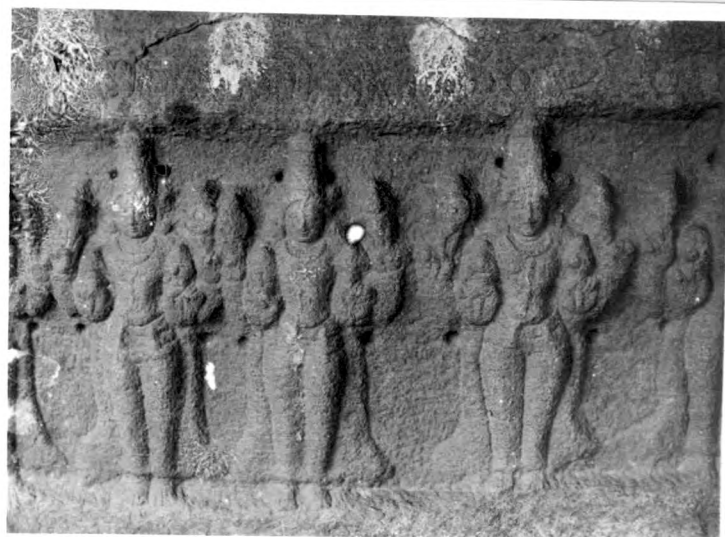
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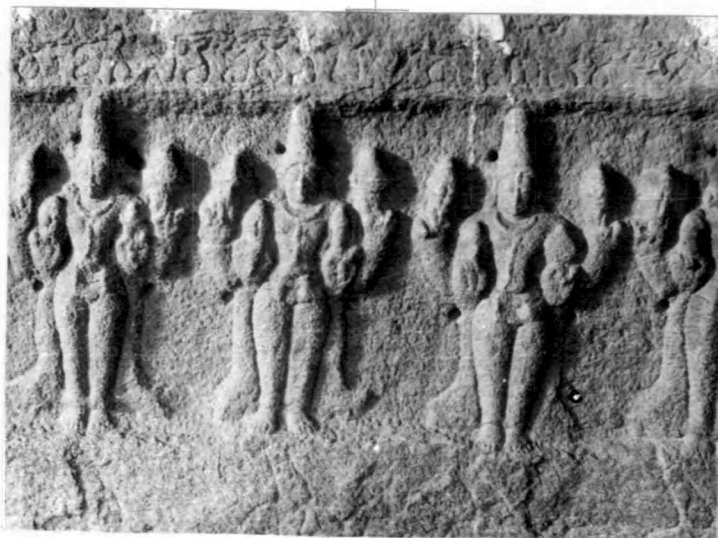


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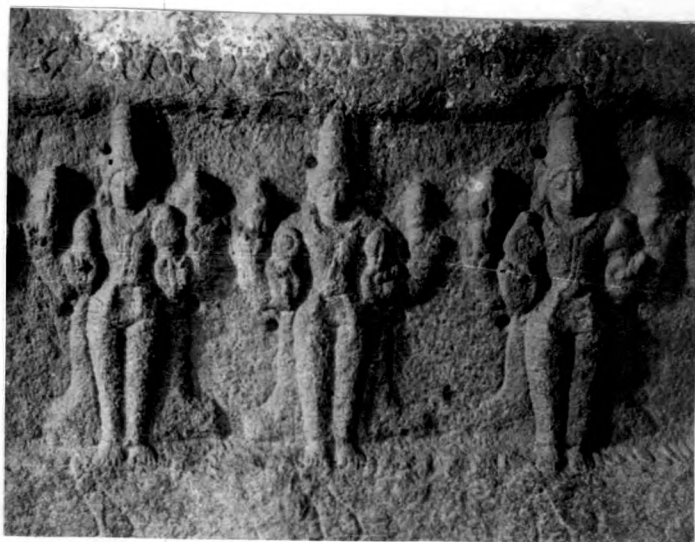


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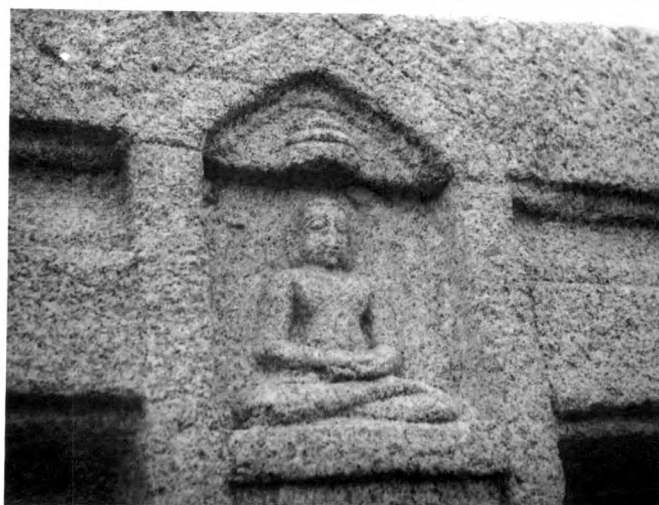
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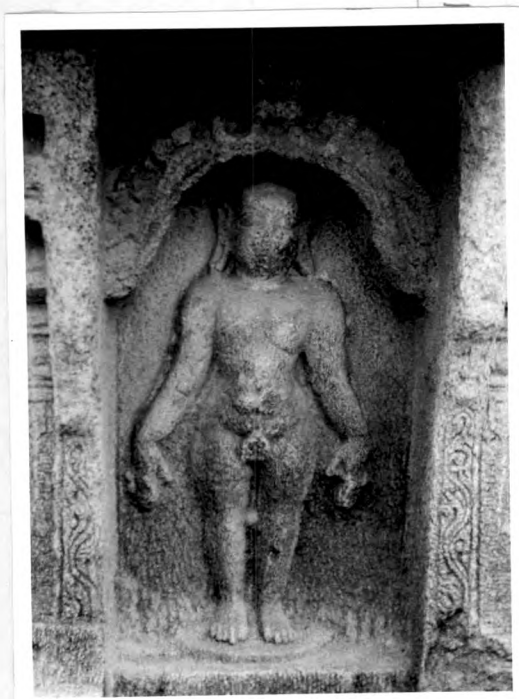


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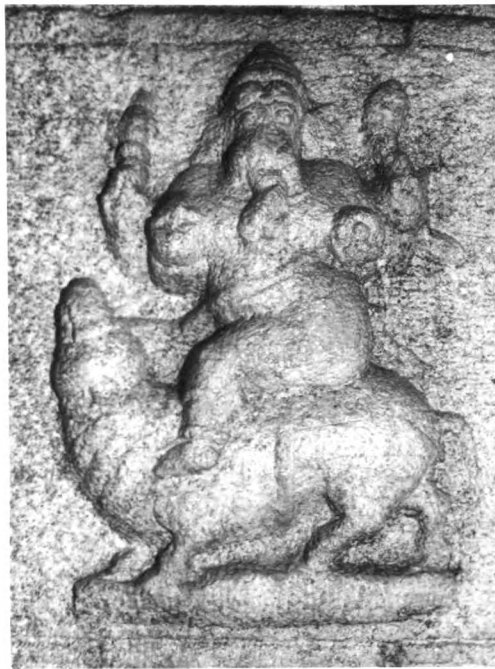
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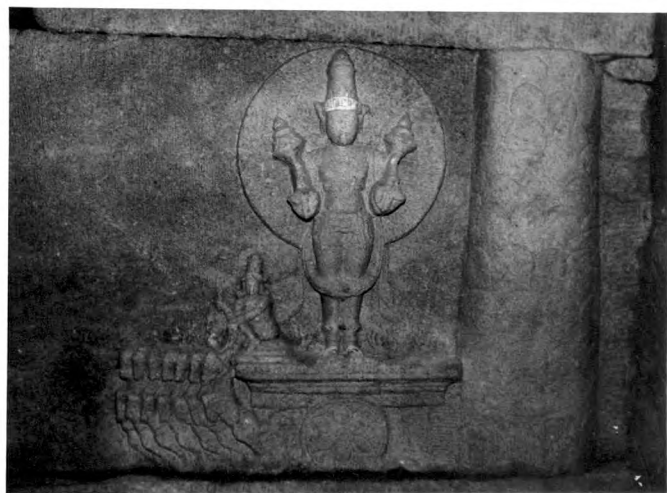
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128



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